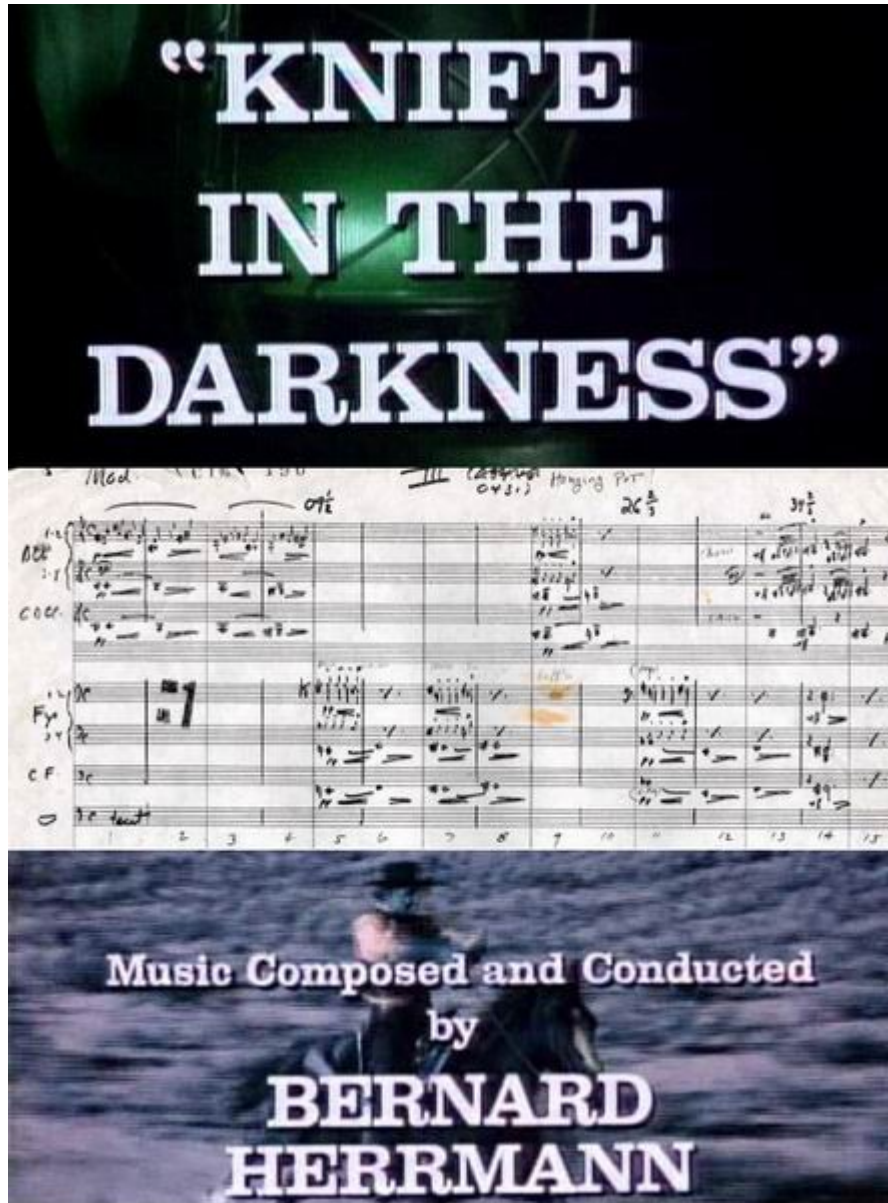


“KNIFE IN THE DARKNESS” (Cimarron Strip)

MUSIC BY BERNARD HERRMANN

Analysis By
Bill Wrobel



The following is a cue rundown analysis of Bernard Herrmann's eerie score to the Cimarron Strip CBS-TV episode, "Knife in the Darkness." This series was CBS's 90-minute counterpart of the popular NBC 90 minute western series, *The Virginian* (Herrmann scored at least four episodes for this series). The story, written by Harlan Ellison (who had written about a

year earlier the famous *Star Trek* episode, "City on the Edge of Forever") is a "Jack-The-Ripper Goes West" mood piece, and quite atmospheric. It stars Tom Skerritt (later of *Alien* fame) as Enoch Shelton, one of the many murder suspects, ostensibly committed by Jack-the-Ripper set loose not in London but in the American Old West! Airdate: January 25, 1968. I remember watching the first-run release on television back in 1968, and I scrambled to set up my old small reel-to-reel tape recorder! This episode is episode # 18 of only 23 episodes for the series. The series starred Stuart Whitman as Marshall Jim Crown of the 1880's Oklahoma Territory, and if you look at a state map of Oklahoma you will see the narrow strip of land the series referred to.



The score is comprised of 22 cues, each given a cue title besides a Roman numeral designation as well as another cue number identification specific for the *Cimarron Strip* series. I suspect, however, that the cue titles given (for example, "Angry Look") were placed post-composition by another person because they do not appear to be in Herrmann's handwriting (but I could be mistaken). The cues run from "I (CIM 188)" thru "XXII (CIM208)." There is approximately 39 minutes of music. Of course the most

distinctive feature of this score is the unusual instrumentation (perhaps even for Herrmann!): 4 bass clarinets, contrabass clarinet, 4 bassoons (*fags*), contra-bassoon (*C. Fag*), 2 harps, and 8 *CB* (contrabasses). The autograph score is held in Box 42 (cues XIV thru XXII) and Box 43 (cues I thru XII--or the first 28 pages) within the CBS Collection 072 at UCLA Music Library Special Collections. The score was completed (dated by Herrmann at the end of the final cue) on “Dec 16/67.”

Incidentally, you may recognize the acoustic *sound* of the bass clarinets and C.B. clarinet as sounding mighty familiar to you. Well, it wasn't many years later when Herrmann employed them again in his *Taxi Driver* score. There he used two bass clarinets, two C.B. clarinets, as well as 2 *Fags* and 2 *C. Fags*. Herrmann also used the C.B. clarinet in *Jason & the Argonauts* and also *It's Alive* but he made use of the *C. Fag* far more than the C.B. clarinet.

NOTE: Herrmann employs the B-flat bass clarinets and the B-flat C.B. clarinet in this television score. Remember that the clarinet family that survives in modern times (the standard being the Bb clarinet, but the A clarinet is occasionally used these days) is a transposing family of instruments. Unless a written score states “C” score or “concert score” (Herrmann almost never wrote “C” constructed scores in his official works), then when you see clarinets, bass clarinets, and the infrequently used contrabass clarinets on a score, they are not written at actual (concert) pitch. The notes need to be converted or “transposed” to concert “C” pitch (most instruments are concert pitch, including the strings, trombones, bassoons, and so forth).

As I've written in various other sections of my papers and rundowns, I base my analysis strictly on the written score. I do not stop in mid-sentence when analyzing, say, the same written notes for the clarinets and bass clarinets (for example, written middle or Line 1 C whole note that just happen to be there for those instruments at a specific point in a score), and write: “The clarinets play small octave Bb [written Line 1 C] whole note, and the bass clarinets also play small octave Bb [written Line 1 C] whole note—but actually the bass clarinet *sounds* an octave lower than the clarinet, so to the ear it plays Great octave Bb whole note....” This would only confuse the reader and would be inconsistent with my system of analysis when I transpose these transposing instruments back to concert pitch in relation to the *written* score. Bass clarinets in the written range goes only as

far down as the small octave register note of Db. If I said, “the bass clarinet plays Great octave Db whole note.” This would confuse many readers because they would mentally have to always adjust to the three aspects involved: the written note on the score, how it plays in “C” conversion relative to the constraints of the written score, and how it actually *sounds* relative to ear.

To give an example, let’s once again refer to the written middle C (Line 1 register C) whole note in C time. Herrmann actually has the four bass clarinets and C.B. clarinet written on middle C natural in the very first cue of this score (I “Dancing”) in Bar 4. Let’s pretend Herrmann also had clarinets there as well. All three instruments in this overall clarinet family are B-flat (Bb) in key. This means that the written C for the clarinet *sounds* (in “C” or concert pitch) as Bb just below (a major 2nd interval below). C down to Bb is a major second interval lower. Normally I would say, “The clarinet plays small octave Bb [written Line 1 C] whole note. And in terms of how it would *actually* sound, it would actually sound as small octave Bb. If the clarinet had a written Bb note, then it would actually sound as Ab (a maj 2nd step lower), and so forth. Now: If the bass clarinet is also written on middle C, in actually it would *sound* an octave lower than the clarinet. So while I normally say, “bass clarinet *plays* Bb whole note.” it really *sounds* as Great octave Bb whole note. If the C.B. clarinet also has the written middle (Line 1) C whole note, normally I would write, “The C.B. clarinet plays small octave Bb whole note”—although, due to the unique nature of this specific instrument (much larger than the other clarinet family instruments), it would actually *sound* a whole two octaves lower than the clarinet (or an octave lower than the bass clarinet) relative to the ear. If I wanted to focus on that aspect, then normally I would say, “The C.B. clarinet *sounds* Contra-octave Bb whole note [written Line 1 C]” But I almost never do this because it is unnecessary in relation to the written score. After all, Herrmann wrote a transposed score at least 99.9% of the time. The C.B. clarinet cannot be written transposed in the Contra-octave register, let alone Great octave register.

If a composer wrote “Concert score” on top of his title page, *then* he would have to worry about how that specific instrument should be written on that “C” score. So, as an example, if James Horner wrote “Concert score” on his title page cue that happened to have the clarinet, bass clarinet, and C.B. clarinet playing middle C whole note, then he would have to adjust accordingly on paper. The clarinet would be written as small octave Bb

whole note; the bass clarinet would be written as Great octave Bb whole note; and C.B. clarinet would be written as Contra-octave Bb (of course normally, I would think, the composer would simply put a 8 *L* under the small octave Bb note for the bass clarinet, and the 16*L* for the C.B. clarinet). At any rate, Herrmann did not have to worry about that for his transposed scores. That is partially why I do not personally like untransposed scores. It is best (and easiest in the long run) to go the standard transposed score route.

So I expect serious and consistent readers of my rundowns to know the relative differences of the instruments. In the “C” pitched instruments, the contrabassoon (*C. Fag* as Herrmann normally wrote it) or “Double Bassoon” is pitched an octave lower than the bassoon (*Fag* for Herrmann). So a written small octave C for the C. Fag will actually sound to the ear as Great octave C. The function in register is similar to the contrabass clarinet in the clarinet family. In my analyses, if both the bassoon and contrabassoon happen to have both written small octave C whole note, I will normally say, “They *play* small octave C whole note....” I will not normally differentiate the acoustic differences, and write, “The Fag *sounds* small octave C whole note, and the C. Fag *sounds* (to the ear) Great octave C—even though both are *written* as small octave C. That would only confuse the reader. Once again, in most cases, I will *normally* say, “The C. Fag plays small octave C whole note...” If I sometimes say “sounds” (for change of terminology) in my older rundowns, then I apologize because it really means “plays.” Remember that everything is based relative to the written score. This particularly applies to the transposing instruments. I usually do not discuss how a specific instruments *sounds* relative to other instruments in that overall family.

CIMARRON STRIP: "Knife in the Darkness"

I [CIM 188] "Dancing" *Allegro Pesante* in 3/4 time, 73 bars, 1:31. As given earlier, the score encompasses unusual instrumentation : 4 bass clarinets, contra bass clarinet, 4 Fags (bassoons), contra bassoon (C.F.), timp., 2 harps, 8 CB (basses). In this cue, the harps are tacet (not used). Scene: Bladgely (George Murdoch) and St. James (David Canary) are on a

large tree stump posturing a knife fight during a Christmas season outdoor festivity.

Handwritten musical score for "A Knife In The Darkness" (Dancing) by B. Herrmann. The score is for a woodwind ensemble and includes parts for Bass Clarinet (B. Cls), Bass Clarinet (C.B. Clar), Bassoon (Bgs), Horn (Hpt), and Horn (Hpt). The score is written on a single system with 16 measures. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with "ff" (fortissimo) and "legato". The score is written on a single system with 16 measures. The score is marked with "ff" (fortissimo) and "legato". The score is written on a single system with 16 measures. The score is marked with "ff" (fortissimo) and "legato".

The bass clarinets, C.B. clarinet, and C. Fag play *sff* legato dotted half notes for the first sixteen bars. The C. Fag plays *sff* Great octave E dotted half note legato to (Bar 2) F# dotted half note to (Bar 3) G dotted half note to (Bar 4) Bb dotted half note (all four notes under the legato curve/slur). Then the C. Fag in Bar 5 plays Great octave B dotted half note to (Bar 6) small octave C dotted half note to (Bar 7) Db dotted half note to (Bar 8) D dotted half note (all four notes under the legato slur). Back in Bar 1, the C.B. clarinet plays small octave E [written F#] dotted half note to (Bar 2) F# [written G#] dotted half note to (Bar 3) G [written A] dotted half note to (Bar 4) Bb [written middle C] dotted half note. Then it plays in Bar 5 B

[written Line 1/middle C#] dotted half note to (Bar 6) C [written D] dotted half note to (Bar 7) Db [written Eb] dotted half note to (Bar 8) D [written E] dotted half note. The four bass clarinets play exactly as given for the C.B. clarinet.

In Bar 1, four Fags play *sff* Great octave C/E/G/B (C maj 7th) 8th note (followed by an 8th rest) up an octave to another 8th note chord but this time the C half-diminished (minor 7th flat 5th) chord (small octave C/Eb/Gb/Bb 8ths) followed by an 8th and quarter rest. Repeat thru Bar 8.

After a quarter rest in Bar 1, the timp sounds *sf* small octave C 8th note (followed by an 8th and quarter rest) and repeated thru at least Bar 16.

The contrabasses all pluck pizzicato (*pizz*) notes. After a half rest in Bar 1, CB 1-2 (sharing the same staff in the treble—not standard bass—clef) sound *sff* Line 1 B/Line 2 E 8ths to Bb/Eb 8ths (repeat this pattern thru Bar 8). After a half rest, CB 3-4 (sharing the same staff in the tenor clef) sound *sff* Line 1 E/G to Eb/Gb 8ths (crossbeam connected) and repeated thru Bar 8. After a half rest in Bar 1, CB 5-6 in the bass clef play small octave B/Line 1 E 8ths to Bb/Eb 8ths (repeated thru Bar 8), while CB 7-8 (in the bass clef) play small octave G-Gb 8ths (crossbeam connected) and repeated thru Bar 8.

In Bar 9, the C. Fag plays *sff* Great octave F# dotted half note legato to (Bar 10) F to (Bar 11) E to (Bar 12) Eb dotted half notes (all four notes under the legato phrase slur). In Bar 13, the C. Fag then plays Great octave D dotted half note to (Bar 14) E to (Bar 15) F to (Bar 16) F# dotted half notes. The bass clarinets and C.B. clarinet play the same notes written in the

small octave register. In Bar 9, the Fags play *sff* small octave F/Ab/Line 1 Db/F 8ths (followed by an 8th rest) to E/G/Line 1 C/E 8ths (followed by an 8th and quarter rest). Repeat thru Bar 12. In Bar 13, the bassoons then play small octave C/Eb/Ab/middle C 8ths (followed by an 8th rest) to Great octave B/small octave D/G/B 8ths (followed by 8th and quarter rest marks). Repeat thru Bar 16. After a half rest in Bar 9, CB 1-2 pluck *pizz* Line 1 Ab/Line 2 Db 8ths to G/Line 2 C 8ths (repeated next three bars). In Bar 13, after a half rest, those contrabasses pluck Line 1 Gb/Bb 8ths to F/A 8ths (repeated next three bars). After a half rest in Bar 9, CB 3-4 pluck Line 1 Db/Fb to C/Eb 8ths (repeated next three bars) and then small octave Bb/Line 1 Db to A/middle C 8ths in Bars 13-16. After a half rest in Bar 9, CB 5-6 pluck small octave Fb/Ab to Eb/G 8ths (repeated next three bars) and then Db/Gb to C/F 8ths in Bars 13-16. After a half rest in Bar 9, CB 7-8 pluck small octave Db to C 8ths (repeated thru Bar 12) to (Bars 13-16), Great octave Bb-A 8ths. The bassoons in Bars 9-12 play Db maj (Db/F/A) to C maj (C/E/G) 8ths, and the CB play Db min (Fb/Fb/Ab) to C min (C/Eb/G). The CB in Bars 13-16 play Gb maj (Gb/Bb/Db) to F maj (F/A/C) 8ths. Fags play Ab maj (Ab/C/Eb) to G maj (G/B/D).

The image shows a handwritten musical score on aged paper, titled "Dancing" in the top left. The score is written for a large ensemble, with parts for Flutes (Fl.), Clarinets (Cl.), Bassoons (Bsn.), Contrabasses (Cb.), and Fagots (Fg.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sff* and *pizz*. A red box highlights a section of the score, with the handwritten note "Horn-players by Phil W. H. H. H." written in red ink. The score is organized into measures, with some measures containing multiple staves for different instruments. The bottom of the page features a series of circled numbers, likely indicating measure numbers or rehearsal marks.

In Bar 17, the bass clarinets/Fags/timp set the rhythmic pattern thru Bar 26. The timp beats *mf* decrescendo small octave C 8th (followed by an 8th rest) to C 8th (followed by an 8th rest) to C-C 8ths (repeated thru Bar 19) and then repeated next three bars *mf* > and so forth thru Bar 26. Fags play small octave C/E/G/B 8ths in that rhythmic pattern thru Bar 19, while bass clarinets play it on small octave G/B/middle C. After a half rest in Bar 17, CB 7-8 play *ff* (I believe no longer pizzicato) Great octave C to C 8ths (repeated thru Bar 19). After a half rest, CB 5-6 play Great octave E/G to E/G 8ths, while CB 3-4 play small octave C/E to C/E 8ths, and CB 1-2 play small octave G/B 8ths. Of course the combined tonality is the C maj 7th (C/E/G/B). In Bar 18, the contra bassoon plays *sff* > Great octave G dotted half note legato mini-slur to (Bar 19) F# dotted half note. The C.B. clarinet plays similarly on small octave G [written A] to F# [written G#] dotted half notes.

In Bars 20 thru 22, the Fags continue the same four-note rhythmic pattern on small octave C/Eb/Gb/Bb (C half dim 7th) 8th notes. Bass clarinets play that pattern on small octave Eb/Gb/Bb/middle C 8ths. After a half rest in Bar 20, CB 1-2 play small octave Gb/Bb 8ths (repeated next two bars) while CB 3-4 play this on small octave C/Eb 8th, CB 5-6 on Great octave Gb/Bb 8ths, and CB 7-8 unison on Great octave Eb-Eb 8ths. The C. Fag plays in Bar 21 Great octave F dotted half note legato to (Bar 22) E dotted half note, while C.B. clarinet plays small octave F to E [written G to F#] dotted half notes.

In Bar 23, the Fags play the rhythmic pattern on small octave C/E/G/B (C maj 7th) 8th notes to (Bar 24) C/Eb/Gb/Bb 8ths (repeat these two bars in Bars 25-16). Bass clarinets play this pattern in Bar 23 on G/B/small octave C to (Bar 24) Eb/Gb/Bb. After a half rest, CB repeat the notes delineated in Bar 17 to (Bar 24) the notes delineated in Bar 20 (repeat next two bars). The C. Fag in Bar 24 plays *sff* > Great octave Eb dotted half note legato slur to (Bar 25) E dotted half note, while the C.B. clarinet plays small octave Eb to E [written F to F#] dotted half notes.

In Bar 27, Fags play *sfp* < *ff* small octave E/G/middle C (bassoons I-III on middle C) dotted half notes tied to half notes next bar (followed by an 8th rest) to F/Ab/Line 1 Db staccato 16ths sounded twice. Repeat these two bars in Bars 29-30. Bass clarinets play this pattern on small octave Bb/Db tied notes (followed by an 8th rest) to B/Line 1 D staccato 8ths sounded twice. After an 8th rest in Bar 27, all CB play forte Line 1 Db stand-alone 8th

down to middle C-small octave Bb-Gb-E 8ths (crossbeam connected) down to (Bar 28) C-Great octave Bb-Gb-E 8ths (crossbeam connected) followed by a quarter rest. Repeat next two bars. After a quarter and 8th rest in Bar 28, the C. Fag plays Great octave E 8th tied to quarter note (repeated in Bar 30) while the C.B. clarinet plays this small octave E 8th [written F#] tied to quarter note. The timp is silent thru Bar 34.



In Bar 31, the bassoons play *sfp* < *ff* small octave F/A/Line 1 D dotted half notes tied to half notes next bar (followed by an 8th rest) to Gb/Bb/Line 1 Eb staccato 8ths played twice. Repeat next two bars. The bass clarinets play this pattern on small octave Gb/Bb [written Ab/middle C] tied notes (followed by an 8th rest) to G/B [written A/middle C#] staccato 8ths sounded twice (connected by two crossbeams). After an 8th rest in Bar 31, all contrabasses play descending 8th notes Line 1 D (stand-alone) to small octave Bb-A-F-E (crossbeam connected) to (Bar 32) D-Great octave Bb-A-F (followed by a quarter rest). Repeat next two bars. After a quarter and 8th rest in Bar 32, the contra bassoon plays Great octave F 8th tied to quarter note (repeated in Bar 34) while the contrabass clarinet play this on small octave [written small octave G] 8th tied to quarter note.

In Bar 35, the bass clarinets play *sff* > small octave F/A [written G/B] dotted half notes tied to dotted half notes next bar and tied to (Bar 37) half notes (followed by a quarter rest). The C.B. clarinet plays this pattern on small octave A [written small octave B] tied notes. Fags play this on small octave E/F/A/Line 1 E tied notes while the C. Fag plays this on Great octave F tied notes. The timp is trill (*tr*) *sf* > between Great octave F up to A dotted half notes (notated like the fingered trem of the strings or legato trem of the woodwinds). Repeat next bar and repeat in Bar 37 (but there between F-A half notes followed by a quarter rest). After a quarter rest in Bar 35, CB 1-2 play *ff* small octave Eb 8th (followed by an 8th rest) to E 8th note (followed by an 8th rest). Repeat next two bars. CB 3-4 play this pattern on Cb to C 8ths, CB 5-6 on Great octave Ab to A 8ths, and CB 7-8 on Great octave Eb to E 8ths.

The bass clarinets and bassoons are soli in Bars 38 thru 40. Fags play *p* < small octave G/B half notes to Gb/Bb 8ths legato to F/A 8ths (repeated next two bars). Bass clarinets also play small octave G/B [written A/middle C#] half notes to Gb/Bb to F/A 8ths (repeated in Bars 39 and 40). Bass clarinets, bassoons, and timp repeat Bars 35-37 in Bars 41-43. C. Fag in Bar 41 now plays *sff* > Great octave A (instead of F) dotted half note tied to next bar and tied to half note in Bar 43 (followed by a quarter rest) while the C.B. clarinet plays small octave F [written G] tied notes. After a quarter rest in Bar 41, CB 1-2 play small octave E 8th (followed by an 8th rest) to Eb 8th (followed by an 8th rest). CB 3-4 play this on C to Cb 8ths, CB 5-6 on Great octave A to Ab 8ths, and CB 7-8 on E to Eb 8ths (repeated next two bars).

In Bar 44, Fags play *f* > small octave F/A half notes legato to E/G# 8ths to Eb/G 8ths (repeated next two bars). Bass clarinets play the same. The timp is trill between F-A 8ths to F/A 8ths (stem and flag in the second set) followed by a quarter and 8th rest.

In Bar 47, bass clarinets play small octave Ab/middle C [written Bb/D] dotted half notes crescendo hairpin and legato down to (Bar 48) D/F# dotted half notes decrescendo hairpin. Bassoons play *sff* > small octave Ab/middle C dotted half notes legato down to (Bar 48) D/F# dotted half notes. The C.B. clarinet plays small octave Ab [written small octave Bb] dotted half note down to (Bar 48) D dotted half note while C. Fag plays Great octave Ab down to D dotted half notes. After a quarter and 8th rest in Bar 47, CB 1-2 sound *sff* small octave Line 1 C/E 8ths up to Eb/G 8ths back down to C/E 8ths to (Bar 48), after a quarter and 8th rest, Db/F 8ths up to F/A 8ths

back down to Db/F 8ths. Repeat these two bars for the CB in the next two bars (Bars 49-50). After a quarter and 8th rest in Bar 47, CB 3-4 play small octave E/A 8ths up to G/middle C 8ths down to E/A 8ths to (Bar 48), after a quarter and 8th rest, F/Bb 8ths up to A/Line 1 D 8ths down to F/Bb 8ths (repeat these two bars in the next two bars). CB 5-6 play this pattern on Great octave A/small octave C 8ths up to C/Eb 8ths down to A/C 8ths top (Bar 48) Bb/small octave Db 8ths up to D/F 8ths down to Bb/Db 8ths. CB 7-8 play this pattern on Great octave E-G-E 8ths to (Bar 48) , after the quarter and 8th rest, Gb-B-Gb 8ths.

Handwritten musical score for woodwinds and strings. The score includes parts for Oboes (OBS), Cor Anglais (COR.), Flutes (Fy), Clarinet in F (C.F.), Horns (Hr), and Cello/Double Bass (CB). The woodwind parts show complex rhythmic patterns with many beamed notes and slurs. The string parts (Hr and CB) are mostly rests, with some activity in the final measures. The page is numbered 49 at the bottom left.

In Bar 49 (start of a new page) bass clarinets I-II (and also III-IV) play small octave F/A [written G/B] dotted half notes crescendo and legato slur to (Bar 50) E/G# [written F#/A#] dotted half notes decrescendo hairpin. The C. B. clarinet plays small octave F [written G] dotted half note legato to (Bar

50) E [written F#] dotted half note. Fags I-II (also Fags III-IV in a separate staff) play *sff* > small octave F/A dotted half notes legato to (Bar 50) E/G# dotted half notes. C. Fag plays Great octave F dotted half note to (Bar 50) E dotted half note. CB repeat in these two bars the previous two bars as just delineated (and then silent until Bar 55).

In Bar 51, bassoons (*Fags*) play *sf* > Great octave Gb/Bb (Fags III-IV) and small octave Gb/Bb (Fags I-II) half notes to Great octave and small octave F/A 8th notes to E/G# 8ths. In Bar 52, the Fags then play *sf* > F/A half notes to E/G# 8ths to Eb/G 8ths. Repeat these two bars in Bars 53-54. The bass clarinets play similarly but in the small octave and Line 1 registers. The C. Fag plays Great octave Gb half note to F-E 8ths to (Bar 53) F half note to E-Eb 8ths (repeat these two bars in the next two bars). The C.B. clarinet plays small octave Bb [written Line 1 or middle C] half note to A-G# 8ths to (Bar 52) A half note to G#-G 8ths. Repeat next two bars.

In Bar 55, Fags play *sff* > Great octave and small octave D/F# dotted half notes tied to dotted half notes next bar, while bass clarinets play small octave and Line 1 D/F# tied dotted half notes. The C.B. clarinet plays *sff* > small octave D dotted half note tied to next bar, while the C. Fag plays Great octave F# tied dotted half notes. After a quarter and 8th rest in Bar 55, CB 1 plays Line 1 C-C-C 8ths while CB 2 (sharing the same staff) plays small octave Ab-Ab-Ab 8ths (repeated in Bar 56). CB 3-4 play unison small octave F-F-F 8ths (repeated next bar). CB 5 play (after a quarter and 8th rest) small octave Eb-Eb-Eb 8ths while CB 6 (sharing the same staff) play Cb-Cb-Cb 8ths (repeated next bar). CB 7-8 (sharing the bottom staff) play unison Great octave Ab-Ab-Ab 8ths (crossbeam connected) and repeated next bar. The CB combined play a bitonality of Ab min (Ab/Cb/Eb) and F min (F/Ab/C). While the low woodwinds play the sustained D/F# notes, that combination does not necessarily mean an even greater dissonance (added “color” notes) because the F# enharmonically is Gb, so add Gb to Ab/Cb/Eb you have the Ab minor 7th (Ab/Cb/Eb/Gb). If you add the D to F/Ab/C you permissibly have the D half-diminished 7th (D/F/Ab/C). I think Herrmann was clever and deceptively simple here. It makes the total tonal picture here much more interesting and involved than, say, if he simply had the C.B. clarinet and C. Fag play the F and Ab sustained dotted half notes, for instance.

In Bar 57 (I believe this is the 1:10 point), the score repeats exactly from Bar 27, and Bar 58 repeats from Bar 28. Repeat these two bars in Bars

59-60. Similarly, Bars 61-62 repeat Bars 31-32 (and repeat these two bars in Bars 63-64).

The image displays a handwritten musical score for a multi-instrument ensemble. The score is organized into systems, with measures 65 through 72 indicated at the bottom. The instruments and parts are labeled as follows:

- BCL** (Baritone Clarinet): Measures 12 and 34 are marked.
- CBL** (Cello): Measures 12 and 34 are marked.
- Fy** (Flute): Measures 12 and 34 are marked.
- CF** (Contra Bass): Measures 12 and 34 are marked.
- Hf** (Horn): Measures 12 and 34 are marked.
- C** (Cello): Measures 12 and 34 are marked.

The notation is dense with many accidentals and slurs, indicating complex harmonic and melodic structures. The bottom section (C) features a large, multi-measure rest spanning measures 65-72.

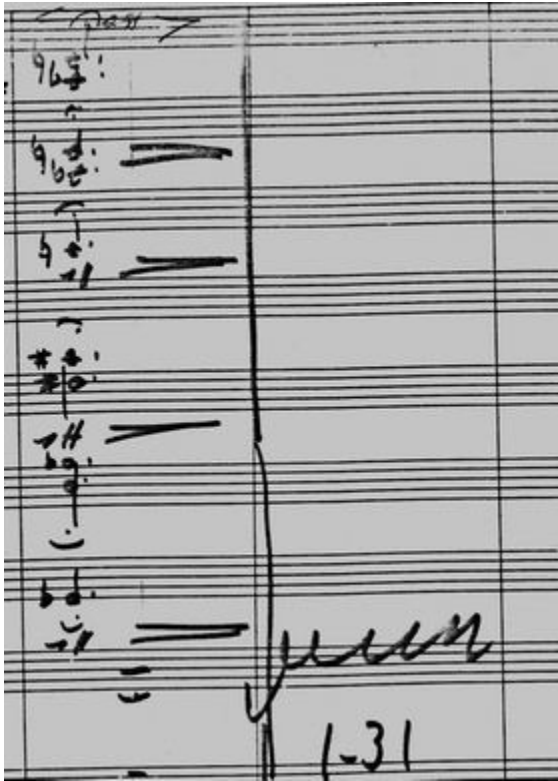
In Bar 65 (start of a new and final page for this cue), and continuing the pattern, Fags I-II play *sf* > small octave B/Line 1 E dotted half notes tied to half notes next bar (followed by an 8th rest) to B/E-B/E staccato 16ths (connected by two crossbeams) short crescendo hairpin to (repeat these two bars in the next two bars). Fags III-IV play small octave G/Line 1 E dotted half notes tied to half notes next bar (followed by an 8th rest) to two such staccato 16ths (repeat next two bars). The C. Fag plays Contra-octave Bb dotted half note tied to half note next bar (followed by a quarter rest) and repeated in Bars 67-68. Bass clarinets in Bar 65 play *sf* > small octave Gb/Bb [written Ab/middle C natural] dotted half notes tied to half notes next bar (followed by an 8th rest) to Gb/Bb-Gb/Bb staccato 16ths. Repeat next two bars. The C.B. clarinet plays *sf* > small octave Gb [written small octave Ab] dotted half note tied to half note next bar (followed by a quarter rest).

After a quarter and 8th rest in Bar 65, CB 1 thru 4 play *sff* > Line 1 Db to C 8ths (crossbeam connected) back to Db to (Bar 66) C 8ths (crossbeam connected) back to Db-C 8ths (crossbeam connected) back to Db-C 8ths (crossbeam connected) followed by an 8th rest. After a quarter and 8th rest in Bar 67, CB 1 thru 4 then play this same pattern on D-C# 8ths. CB 5 thru 8 play this pattern in Bars 65-66 on small octave Db-C 8ths and then, in Bars 67-68, D-C# 8ths as given.

In Bar 69, Fags I-II play *sf* > Bb/Line 1 Eb dotted half notes tied to half notes next bar (followed by an 8th rest) to Bb/Eb-Bb/Eb staccato 16ths crescendo to (Bars 71-72) a repeat of Bars 69-70. Fags III-IV play small octave Gb/Line 1 Eb dotted half notes tied to half notes in Bar 70 (followed by an 8th rest) to Gb/Eb to Gb/Eb staccato 16ths. Bass clarinets in Bar 69 play small octave G/B [written A/middle C#] dotted half notes tied to half notes in Bar 70 (followed by an 8th rest) to G/B to G/B staccato 16ths. Repeat next two bars. The C.B. clarinet plays small octave G [written small octave A] dotted half note tied to half note in Bar 70 (followed by a quarter rest), while C. Fag plays Contra-octave B dotted half note tied to half note next bar.

After a quarter and 8th rest in Bar 69, CB 1 thru 4 play Line 1 F to E 8ths (crossbeam connected) back to F to (Bar 70) E 8ths (crossbeam connected) back to two more F-E figures (followed an 8th rest) to (Bar 71), after a quarter and 8th rest, middle C to small octave B 8ths (crossbeam connected) to C to (Bar 72) B 8ths (crossbeam connected) to two more such figures (followed by an 8th rest). CB 5 thru 8 play this pattern in Bars 69-70

on small octave F to E 8ths, and then (in Bars 71-72) C to Great octave B 8ths.



In end Bar 73, bass clarinets I-II (and also bass clarinets III-IV) play *sff* > small octave Gb/Bb [written Ab/C natural] dotted half notes held fermata. The C.B. clarinet plays *sff* > small octave Bb [written Line 1 C natural] dotted half note held fermata. Fags I-II play *sff* > small octave F#/middle C# dotted half notes held fermata, while Fags III-IV play small octave D/Bb dotted half notes. The C. Fag plays Great octave Gb dotted half note *sff* > and held fermata. The CB are silent in this end bar (whole rest held fermata). The final notes chosen by Herrmann are an interesting mix. The bass clarinets play the M3 (major third) consonant interval of Gb up to Bb, and the C. Fag and C.B. clarinets combined show that same Gb/Bb interval as lowest instruments. The mix of notes provided by the bassoons show the dissonance. We have D/F#/Bb/C# that is certainly not a tertian chord. If Bb is enharmonically translated to A# then we would have D/F#/A#/C#, the major 7#5th, a moderately dissonant combination. The Bb to C# interval is an A2 (augmented second) interval that is strongly dissonant (as *written*) but the A# to C# is a m3 (minor third) interval suggesting a milder dissonance in theory (on paper)—yet the notes are (enharmonically) the same. I am not sure what Herrmann had in mind here

in this final bar. Perhaps he really didn't give it too much thought in terms of consistency of what was laid out previously. Perhaps he just wanted a dissonant end thrown in for this tension-filled cue of two men circling each other with knives (until the Marshall literally jumps in to break up the fight).

End of cue.

II [CIM 189] "Thru The Woods" *Lento* in C time, 57 bars, 2:50.
Scene: The saloon girl (who was the object of the knife fight earlier between the two cowboys) walks off alone "thru the woods" back to town. But someone unseen is stalking her. All you see are a guy's shiny shoes as he slowly follows the unlucky object of *his* attention! Observation: It's funny how she can be walking at such a fast pace towards town while he follows behind in a rather slow deliberate pace--and yet he eventually catches up to her!



Anyway, when you first spot the shoes the music starts. Both harps (in

bass clefs) strum quarter note dyads C/Eb and A/C, repeated again thru Bar 6. Harp I (in the bass clef) top staff plays *mf* small octave Eb down to C up to Eb down to C “walking” quarter notes, repeated in the next five bars, while bottom staff harp I plays Great octave Eb-C-Eb-C quarter notes. Harp II (top staff in the bass clef) plays small octave C quarter note down to Great octave A quarter note up to C down to A again (repeated thru Bar 6). Harp II (bottom staff) plays Great octave C quarter note down to contra-octave A quarter note back up to C down to A again (repeated thru Bar 6).

The image shows a handwritten musical score titled "Thru The Woods (0413)" with a subtitle "C. M. 189". The score is written on multiple staves, including Bass Clefs, Flutes, Harp I, Harp II, and Sords. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ppp". There are also handwritten annotations and bar numbers throughout the score. A red bracket at the bottom indicates "Hand-copied by Bill Wacker".

In Bar 3 (:06), *sords* (muted) CB 1 thru 4 play *ppp* < small octave B whole note on the up-bow (“v” symbol above the note) legato mini-slur down to (Bar 4) A dotted half note decrescendo hairpin (followed by a

quarter rest). Repeat these two bars in Bars 5-6. In Bar 5, *sords* CB 5 thru 8 (bottom two staves) join in to play Great octave B whole note on the up-bow to (Bar 6) A dotted half note (followed by a quarter rest).

There is a slight augmentation or dynamic build starting in Bar 7 (:18) with the added timp notes that plays *pp* small octave Eb-C-Eb-C quarter notes to (Bar 8) C down to Great octave A up to C down to A quarter notes. Repeat these two bars in Bars 9-10 and Bars 11-12. Harp I top staff repeats the pattern already given thru Bar 12, and the same applies for bottom staff harp II. But this time around in Bars 7 thru 12, bottom staff harp I plays small octave C down to Great octave A quarter notes, while top staff harp II plays Great octave Eb down to C quarter notes. CB 1 thru 4 repeat Bars 3-6 in Bars 9-12, and CB 5 thru 8 repeat Bars 5-6 in Bars 11-12.

Starting in Bar 13 (:36) the CB now pluck *pizz* (pizzicato), taking over the quarter note dyads that the harps had played in the first twelve bars. CB 1-2 pluck *pp* small octave Eb-C-Eb-C (repeated thru Bar 22). CB 3-4 pluck small octave C down to Great octave A quarter notes. CB 5-6 pluck Great octave Eb-C-Eb-C quarter notes. CB 7-8 pluck Great octave C/Eb quarter notes down to Great octave A/small octave C quarter notes up to C/Eb and back to A/C quarter notes (repeated thru Bar 22).

In Bar 15 (:42), bass clarinets I-II are *a2* playing *ppp* < small octave B [written Line 2 C#] whole note legato mini-slur down to (Bar 16) A [written B] dotted half note decrescendo hairpin (followed by a quarter rest). Repeat these two bars in the next two bars. Bass clarinets III-IV play small octave B [written middle or Line 1 C#] whole note to (Bar 16) A dotted half note (repeated next two bars). In Bar 17, the C.B. clarinet plays small octave B [written Line 1 C#] whole note to (Bar 18) A dotted half note (followed by a quarter rest).

In Bar 19 (:54), Fags I-II play *a2* small octave B whole note *ppp* < to (Bar 20) A dotted half note decrescendo (followed by a quarter rest), while Fags III-IV play Great octave B to A notes. Repeat these two bars in Bars 21-22. In Bar 21, the contra bassoon plays *pp* < > Great octave B whole note to (Bar 22) A dotted half note.

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The harps and timp return in Bar 23 (while the CB are silent in Bars 23-24). The timp softly beats *pp* small octave C/Eb quarter notes down to Great octave A/small octave C quarter notes back up to C/Eb down to A/C (repeated thru Bar 28). In Bar 25, now *arco* (no longer pizzicato) CB 1 thru 4 play small octave B whole note on the up-bow to (Bar 26) A dotted half note decrescendo (followed by a quarter rest) while CB 5 thru 8 play this an octave lower register. Repeat these two bars in Bars 27-28.

In Bar 29 (1:24), the timp now beats small octave Eb down to C down to Great octave A up to C quarter notes (repeated thru Bar 32). Harp I top staff plays small octave Eb-C-Eb-C quarter notes (repeated next three bars) while bottom staff harp I plays this in the Great octave register. Harp II top staff plays small octave C quarter note down to Great octave A quarter note up to C down to A again (repeated next three bars) while the bottom staff

harp II plays his an octave lower respectively. The CB return to pizzicato quarter notes. CB 1-2 pluck Line 1 Eb-C-Eb-C notes (repeated thru Bar 32) while CB 3-4 pluck Line 1 C down to small octave A notes in that pattern. CB 5-6 pluck small octave Eb-C-Eb-C quarter notes while CB 7-8 pluck small octave C down to Great octave A notes.

In Bar 30, bass clarinets I-II (and III-IV) play small octave B and Line 1 B [written Lines 1 & 2 C#] whole notes tied to whole notes next bar legato to (Bar 32) A [written B] whole note decrescendo. The C.B. clarinet plays small octave B [written middle C#] whole note tied to next bar legato to (Bar 32) A whole note.

The timp in Bar 33 play small octave C/Eb down to Great octave A/small octave C quarter notes (repeat same bar and repeat next three bars). Harps in Bar 33 repeat the notes delineated in Bar 23 except that this time around bottom staff harp I plays Great octave C/Eb notes (instead of just Eb) and bottom staff harp II plays Great octave C/Eb to contra-octave A/C notes. CB 1-2 play small octave Eb-C-Eb-C quarter notes (repeated thru Bar 37) while CB 3-4 play C down to Great octave A notes, and CB 5-6 on small octave C/Eb down to Great octave A/C notes, and CB 7-8 on Great octave Eb-C-Eb-C notes. In Bar 33 Fags I-II (and III-IV) play Great octave and small octave B whole notes crescendo and tied to next bar legato to (Bar 35) A whole notes decrescendo. The C. Fag plays Great octave B whole note tied to next bar legato to (Bar 35) A whole note.

In Bar 37 (1:48), the timp beats small octave Eb down to C down to Great octave A up to small octave C quarter notes (repeated thru Bar 43). Bass clarinets I-II (and III-IV) play *p* and *tenuto* Line 1 C/Eb [written Line 1 D/F] quarter notes down to small octave A/C [written B/D] quarter notes up to C/Eb down to A/C (repeated thru Bar 43). The C.B. clarinet plays Line 1 Eb-C-Eb-C tenuto quarter notes (repeated next six bars). Both harps (bottom staff) in Bar 39 play *fff* Contra-octave A grace note up to Great octave A dotted half note let vibrate (followed by a quarter rest). In Bar 41, they play Great octave A grace note up to small octave A dotted half note. In Bar 38, now *arco* CB 1 thru 8 play *p* < Great octave B whole note legato to (Bar 39) A dotted half note *mf* > (followed by a quarter rest). In Bar 40 they then play small octave B whole note to (Bar 41) A dotted half note (followed by a quarter rest). In Bar 42 they then play *sf* > Great octave E whole note tied to whole note next bar decrescendo.

In Bar 43 (2:06) the timp beats *mf* > C/Eb down to A/C up to C/Eb down to A/C quarter notes (repeated thru Bar 48). Harp I top staff plays *f* > small octave C/Eb quarter notes sounded four times (and repeated thru Bar 48) while bottom staff harp I plays this pattern on Great octave C/Eb quarter notes. Harp II top staff plays repeated Great octave A/small octave C quarter notes in this pattern, while the bottom staff plays contra-octave A/Great octave C notes. In Bar 45 (2:12), bass clarinets I-II return to play *pp* Line 1 C/Eb [written D/F] repeat quarter notes (repeat signs next three bars). Bass clarinets III-IV play C/Eb down to small octave A/middle C quarter notes up to C/Eb down to A/C. The C.B. clarinet plays Line 1 Eb down to C down to small octave A up to C quarter notes (repeated next three bars). Fags I-II play in Bar 45 small octave C/Eb repeated quarter notes thru Bar 48, while Fags III-IV play C/Eb down to A/C quarter notes. The C. Fag plays small octave C to Great octave A up to small octave C down to Great octave A quarter notes. Also in Bar 45, all CB play *sff* > Great octave F whole note tied to (Bar 46) dotted half note (followed by a quarter rest). In Bar 47, CB then play E whole note *sff* > tied to dotted half note next bar.

In Bar 49 (start of a new page), bass clarinets I-II (and III-IV) play Line 1 C/Eb down to A/C quarter notes (repeated thru Bar 52 steady crescendo) while the C.B. clarinet plays Eb-C-Eb-C quarter notes. Fags I-II

(and III-IV) play small octave C/Eb down to Great octave A/small octave C quarter notes repeated crescendo thru Bar 52. The C. Fag plays C down to Great octave A down to Eb up to A quarter notes. The timp plays Great octave A/middle C quarter notes played 4X to (Bar 50) small octave C/Eb quarter notes 4X to (Bar 51) C/Eb to A/C to C/Eb to A/C dyads (repeated next bar). Harp I top staff plays small octave C/Eb down to Great octave A/small octave C quarter notes repeated thru Bar 52 while the bottom staff plays this an octave lower register. Harp II is *col* harp I. CB 1 thru 6 are *pizz* on small octave C/Eb down to Great octave A/small octave C quarter notes repeated crescendo thru Bar 52. CB 7-8 pluck Great octave Eb down to C up to Eb down to C quarter notes.

In Bar 53 (*piu mosso*), bass clarinets I-II play *ffff* > Line 1 C/Eb [written D/F] whole notes tied to dotted half notes next bar (followed by a quarter rest) and repeated next two bars *sff* > to (end Bar 57) C/Eb whole notes *sff* > and held fermata. Bass clarinets III-IV play this unison on small octave Eb [written F] notes, and the C.B. clarinet on middle C [written D] notes. Fags I-II play this pattern (but consistently *sff* >) on small octave C/Eb notes, while Fags III-IV play this on Great octave C/Eb notes, and the C. F. on Great octave C notes. The timp is rolled between small octave Eb down to C half notes figure (notated like the fingered trem of the strings)

repeated same bar to (Bar 54) Eb-C trem roll on dotted half notes (followed by a quarter rest). In Bar 55 the timp are rolled between C down to Great octave A half notes (this figure played twice) to (Bar 56) one figure of dotted half notes (followed by a quarter rest). In end Bar 57, the timp beats *sf* Great octave A/small octave C quarter notes (followed by a quarter rest and then a half rest held fermata).

Back in Bar 53, harp I top staff plays *sff* (*L.V.*) small octave C/Eb quarter notes (followed by a quarter and half rest) while bottom staff plays Great octave C/Eb quarter notes. In Bar 55 the harp returns to sound Great octave C/Eb quarter notes (as well as the bottom staff). Harp II is *col* harp I. The harps are silent in end Bar 57. *Arco* CB 1 thru 8 play small octave B whole note to (Bar 54) A dotted half note (followed by a quarter rest). Repeat *sff* next two bars. In end Bar 57, the CB are now pizzicato. CB 1 thru 4 (or I thru IV if you prefer the Roman version!) pluck *sff* small octave C/Eb quarter notes (followed by a quarter rest and then a half rest held fermata). CB 5-8 pluck Great octave A/small octave C quarter notes. Of course the combined tonality is the consistent Ab dim (A/C/Eb).

End of cue.

III [CIM 190] "Hanging Pot" *Moderato* in C time, 47 bars, 2:17.
Scene: Marshall Crown interrogates an old girlfriend (Maddie) who says about the way Josie got butchered: "...it's got us all scared."

The music starts with the bass clarinets and C.B. clarinet playing a neutral short four bar motif. Bass clarinets I & II play *p* (piano) crescendo the melody line in dyad fashion of quarter notes to half note. So we find dyads middle C/E [written D/F#] up to G/B [written A/Line 2 C#] down to F#/A [written G#/B] back down to C/E quarter notes legato to (Bar 2) small octave B/Line 1 D up to F/A quarter notes to E/G [written F#/A] half notes decrescendo hairpin. Then in Bar 3 bass clarinets I-II continue on quarter notes A/C [written small octave B/Line 1 D] up to E/G [written F#/A] to D/F# down to B/D crescendo to (Bar 4) A/middle C up to D/F# quarter notes to C/E half notes.

CIM 190 [A Knife In The Darkness] III "The Hanging Pot" (0431) B. Henmann

Majestic [1] = 90-95

12 Bass Clar (B^b) 34 C.B. Clar (B^b) 12 Fogs 34 C. Fog (8) CB

[Handed copied by Bill Wardell]

Mod. CIM 190 III (0431) Hanging Pot

09 $\frac{1}{2}$ 26 $\frac{2}{3}$ 34 $\frac{2}{3}$ 36 $\frac{2}{3}$

12 B.C. 34 C.B. 12 Fgs 34 C.F. 12 H₁ 34 H₂ 12 CB 34 CB

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Bass clarinets III & IV and C.B. clarinet play *pp* < small octave B [written Line 1 C#] whole note legato to (Bar 2) A [written B] whole note decrescendo hairpin. In Bar 3 they then play small octave G [written A] whole note crescendo to (Bar 4) F# [written G#] whole note decrescendo.

Starting in Bar 5 we come to a new scene in which the half-drunken St. James goes out to the camp of the Indian who also had eyes on Josie, convinced that the Indian killed her. The music highlights the Fags and C. Fag. Once again Herrmann uses the quarter note "stalking" theme beats as given in Cue II. Fags I & II are in "k" tenor clef; III & IV in normal bass clef. Fags I, II & III play the triadic beat motif (notes marked tenuto or full value of duration) in Ab minor quarter note chord (small octave Ab/Line 1 Cb/Eb) sounded *pp* < 3X down to the G min (G/Bb/Line 1 D) quarter note chord on the 4th beat. Repeat next bar. Fags IV and C. Fag play *pp* < Great octave E whole note legato to (Bar 6) F whole note decrescendo.

In Bar 7, Fags I-II-III then play small octave F#/A/middle C# (F# min) tenuto quarter note chord played 3X to F min (F/Ab/C) quarter note chord (repeated next bar). Fag IV and C. Fag play whole notes F# to (Bar 8) G#.

In Bars 9-10, bass clarinets I-II-III take over the triadic motif but playing it staccato (dot over notes, or abbreviated duration) in the first three beats. So we hear E min (Line 1 E/G/B) staccato quarter note chords played 3X to Eb min (Eb/Gb/Bb) rinforzando-marked quarter note chord (repeated next bar). Bass clarinet IV & C.B. clarinet play whole notes small octave E to (Bar 10) F.

Fags return in Bar 11 (:26 2/3) playing (now staccato for the first three beats) small octave D/F/A quarter note chords played 3X to D/E/G# rinforzando quarter note chord. Repeat next two bars. Note the sequential half-tone descent of minor chords from Ab min to G to F# to F to E to Eb to D. Fag IV and C. Fag play Great octave Bb whole note crescendo to (Bar 12) E whole note decrescendo to (Bar 13) F whole note decrescendo.

After rests in Bar 13, bass clarinets play four 32nd notes. Strangely Herrmann inserted a whole rest and then the four notes at the end of the bar. Perhaps he wanted to do it shorthand or easier and make the note values, not as technical 32nd notes, but as grace notes. Strictly speaking, Herrmann should have inserted a half rest plus a quarter rest and also an 8th rest, then leave the final 8th note value to equal four 32nd notes. Perhaps permissibly a whole rest could be used to follow with four grace notes but conceivable the grace notes would be placed at the beginning of the next bar.

At any rate, all bass clarinets play *sff* small octave E-F-F#-G [written F#-G-G#-A] 32nd notes legato to (Bar 14) small octave G# [written A#] rinforzando dotted half note (followed by a quarter rest). Once again Herrmann has the bass clarinets play the same 32nd notes at the end of this bar (technically it should be an 8th rest followed by the four 32nd notes) to (Bar 15) G# rinforzando-marked dotted half note followed by a quarter rest (this time with no grace notes). The C. B. clarinet in Bar 14 plays *sff* small octave G# dotted half note (followed by a quarter rest) and repeated next bar. After a quarter rest in Bar 14, Fags I-II play *sff* > small octave C/E dotted half notes (and repeated next bar). After a quarter rest in Bar 14, Fags III-IV play Great octave D/F# dotted half notes (repeated next bar). After a quarter rest, the C. Fag plays Great octave F# dotted half note (repeated next bar).

The image shows a handwritten musical score on aged paper. The top system includes staves for 'Bass Clarinet' (labeled 12 and 34), 'C.B. Clarinet', and 'Fags' (labeled 12 and 34). The bottom system includes staves for 'Harp I', 'Harp II', and 'C.B.' (labeled 12, 34, 56, and 78). The score is marked with various dynamics and articulations, including *sff*, *col*, and *stacc.*. A red annotation '[Hand-revised by Bill W. Rohrl]' is visible in the middle. The bottom of the page is numbered with circled bar numbers from 14 to 23.

After a whole rest in Bar 15, all CB play Great octave E-F-F#-G 32nd notes crescendo to (Bar 16) G# whole note *sff* > and tied to dotted half note

in Bar 17 decrescendo (followed by a quarter rest). Then CB play the same four grace notes crescendo to (Bar 18) G# whole note *sff* > tied to half note in Bar 19 (followed by a quarter rest). Then the CB sound *sff* E-G-B-small octave C 16th notes legato to (Bar 20) Db dotted half note decrescendo down to ascending 16ths once again E-G-B-C (repeat Bar 20 in the next three bars).

Back in Bar 17, bass clarinets I-II play *ff* and *stacc* (staccato) Line 1 E-G-E-G [written F#-A-F#-A] 8th notes (connected as a figure by a crossbeam) to another such figure to (Bar 17) E-G-E-G 8ths (crossbeam connected) to E-G 8ths (crossbeam connected) followed by a quarter rest. In Bars 18-19 they then play this same pattern on F-A staccato notes. The C.B. clarinet is *col* bass clarinets I-II. In Bars 16-17, bass clarinets III-IV play this pattern on small octave Bb-Line 1 C# [written Line 1 C-D#], and then C#-Bb in Bars 18-19. Back in Bar 16, both harps play *sff* (*L.V.*) contra-octave and Great octave G# whole notes (repeated in Bar 18).

In Bar 20, bass clarinets I-II (and III-IV) play *p* < *f* > Line 1 E/G quarter notes legato up to G/B quarter notes to Gb/Bb half notes (repeated next bar). Fags I-II (and III-IV) play small octave E/G up to G/B quarter notes to Gb/Bb half notes (repeated next bar). The harps in Bar 20 sound *sff* (*L.V.*) contra-octave Db dotted half note (followed by a quarter rest) and repeated thru Bar 23. In Bar 22, bass clarinets play Line 1 Db/F to F/A quarter notes to E/G# half notes (repeated next bar). Fags play this an octave lower register as written.

After a whole rest in Bar 23, the C.B. clarinet plays 32nd grace notes E-F-F#-G to (Bar 24) G# dotted half note (followed by a quarter rest) and then another set of four such grace notes to (Bar 25) G# dotted half note (followed by a quarter rest). After a quarter rest in Bar 24, bass clarinets I-II play *sf* > Line 1 C/E [written D/F#] dotted half notes (repeated next bar) while bass clarinets III-IV play this on small octave D/F# dotted half notes. After a quarter rest in Bar 24, Fags I-II play *sf* > small octave C/E dotted half notes (repeated next bar) while Fags III-IV play Great octave D/F# dotted half notes. The C. Fag in Bar 24 plays Great octave G# dotted half note *sff* > (followed by a quarter rest) and repeated next bar.

(cont) Hanging Pot [A Knife In The Darkness] 3. Henmann

Handwritten musical score for "Hanging Pot" by 3. Henmann. The score is for a contrabass ensemble and includes parts for Bass Clarinet, C.B. Clarinet, Fags, C. Fog, and CB. It shows measures 12 through 38. The notation includes various musical symbols like notes, rests, and dynamic markings. There are handwritten annotations in red ink: "Hand-Organized by Bill Wadell" and "Amin To Bmin". The bottom of the page has a series of circled numbers from 24 to 38.

In Bars 26-28, the now *pizz* contrabasses are soli. CB 1-2 pluck *pp* small octave Bb-A-G#-F quarter notes (repeated next two bars). CB 3-4 pluck small octave Gb-F-E-D quarter notes (repeated next two bars). CB 5-6 pluck Great octave Bb-A-G#-F quarter notes (repeated next bar). And CB 7-8 pluck Great octave Gb-F-E-D quarter notes (repeated thru Bar 28). So we have three major third dyads and then the minor third dyad on the 4th beat.

In Bar 29, bass clarinets I-II (and III-IV) play *pp* small octave Gb/Bb [written Ab/middle C] whole notes tied to whole notes next bar. The C. B. clarinet plays small octave Bb whole note tied to next bar. After a quarter rest in Bar 29, CB 1-2 pluck *pp* Line 1 E-E-E quarter notes (repeated next bar) while CB 3-4 pluck Line 1 C-C-C quarter notes (repeated next bar). Silent in Bar 29, CB 5-6 return in Bar 30 to play (after an initial quarter rest) small octave E-E-E quarter notes, while CB 7-8 pluck small octave C-C-C quarter notes.

In Bar 31, Fags I-II play *pp* Line 1 Gb/Bb whole notes tied to whole notes next bar, while Fags III-IV play small octave B/Line 1 D tied whole notes. After a quarter rest, CB 1-2 pluck Line 1 Db-Db-Db quarter notes

(repeated next bar) while CB 3-4 pluck small octave Bb-Bb-Bb. Silent in Bar 31, CB 5-6 return in bar 32 to pluck small octave Db-Db-Db quarter notes (after the initial quarter rest) while CB 7-8 pluck Great octave Bb-Bb-Bb in that pattern.

Bass clarinets and C.B. clarinet are soli in Bars 33-34. Bass clarinets I-II play *pp* < > Line 1 C/E [written D/F#] half notes legato to D/F# [written E/G#] half notes (repeated next bar). Bass clarinets III-IV play small octave E/A [written F#/B] half notes to F#/B [written G#/middle C#] half notes (repeated next bar). The C. B. clarinet plays small octave A to B half notes (repeated next bar). What we have are simple triads A min (A/C/E) to B min (B/D/F#).

Fags and C. Fag are soli in Bars 35-36. Fags I-II play *pp* < > small octave C/A half notes legato to Eb/G half notes (repeated next bar). Fags III-IV in Bar 35 play Great octave E/A half notes to G/small octave C half notes (repeated next bar). The C. Fag plays Great octave A up to small octave C half notes. Here we find the A min (A/C/E) half notes to C min (C/Eb/G) half notes.

In Bar 37, bass clarinets I-II (and III-IV) play *pp* small octave Gb/Bb whole notes tied to whole notes next bar, while the C.B. clarinet played small octave [written Line 1 C] tied whole notes. After a quarter rest in Bar 37, CB 1-2 pluck *pizz* small octave E-E-E quarter notes (repeated next bar) while CB 3-4 pluck small octave C-C-C notes. After a quarter rest, CB 5-6 pluck Great octave E-E-E quarter notes (repeated next bar) while CB 7-8 pluck Great octave C-C-C notes.

In Bar 39, Fags I-II return to play *pp* small octave Gb/Bb whole notes tied to whole notes next bar, while Fags III-IV play Great octave B/small octave D tied whole notes. After a quarter rest in Bar 39, CB 1-2 pluck small octave Db-Db-Db quarter notes (repeated next bar) while CB 3-4 pluck Great octave Bb-Bb-Bb notes. After a quarter rest in Bar 39, CB 5-6 pluck I believe Great octave D-Db-Db quarter notes (repeated next bar) while CB 7-8 pluck (I believe—my notes missing) contra octave Bb-Bb-Bb.

Cantata Hanging Pot B. Henmann

12 34
Bassoons

12 34
C.B. Clarinet

12 34
Fags

12 34
C. Fag

Hand-copied by Bill Wrobel

39 40 41 42 43 44 45 46 47

In Bar 41, bass clarinets I-II (and III-IV) play *pp* small octave Gb/Bb whole notes tied to whole notes next bar, while the C.B. clarinet plays small octave Bb tied whole notes. After a quarter rest in Bar 41, CB 1-2 pluck Line 1 E-E-E quarter notes (repeated next bar) while CB 3-4 pluck Line 1 C-C-C notes. Altri CB play this an octave lower register.

In Bar 43 (2:05 ½) in ¾ time, all bass clarinets play *pp* legato Line 1 F# [written G#] half note to E [written F#] quarter note to (Bar 44) D to C# [written E-D#] quarter notes to small octave B [written middle C#] up to C# 8ths to (Bar 45) D to E 8ths to F# half note. The C.B. clarinet is *col* the bass clarinets.

After a half rest in Bar 45, Fags I-II play *p* < small octave G/B dotted 8ths to G/B 16ths to (Bar 46) Ab/Line 1 C dotted half notes decrescendo. After a half rest in Bar 46, Fags III-IV play Great octave G/B dotted 8ths to G/B 16ths crescendo to (end Bar 47) Ab/small octave C dotted half notes decrescendo and held fermata.

End of cue.

IV [CIM 191] "Crown" *Moderato* in C time, 5 bars, :13.

Cim 191 [A Knife in the Darkness]
p.13 MOD II

IV "Crown" B. Hennmann

Handwritten musical score for "Crown" by B. Hennmann. The score is for 5 bars of music in C time. It includes parts for Bass Clarinet (Bb), C.B. Clarinet, Flute, C. Flute, Trumpet, Horns, and C.B. Bass. The score is marked with dynamics like *pp*, *ff*, and hairpins. There are handwritten notes and corrections in red ink, including "[Hand-copied by Bill W. Rubel]" and "C#7". The score ends with a fermata and a time signature of 13 3/4.

All bass clarinets and C.B. clarinet play *pp* < descending legato quarter notes small octave B-A-G-F# [written Line 1 C#-small octave B-A-G#] to (Bar 2) quickly ascending 16th notes *ff* of the bass clarinets playing E-F#-G-A [written F#-G#-A-B] to Bb [written C natural] *rinforzando*-marked dotted half note decrescendo hairpin. The C.B. clarinet in Bar 2 plays the same 16ths to Bb dotted half note but the dotted half note is tied to half note in Bar 3 and then plays B [written middle C#] half note decrescendo and tied to half note in Bar 4) and then plays C [written D] half note tied to (end Bar 5) whole note decrescendo and held fermata.

Handwritten musical score for a woodwind ensemble, featuring parts for Clarinet (C), Bassoon (B), and Contrabassoon (CB). The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings.

Key markings and annotations include:

- Med. Cim 191** (top left)
- 04** (top center)
- P. 13** (top right)
- 7V (07321)** (top right)
- Crown** (top right)
- pp.** (pianissimo) markings in the middle section.
- 1**, **2**, **3**, **4** (measure numbers or fingerings).
- CB 78** (middle section).
- 1127** (bottom section).

The score shows complex rhythmic patterns and dynamic contrasts, with a focus on the lower register of the woodwinds.

After a quarter rest in Bar 2, the C. Fag plays *sff* > contra-octave Bb dotted half note tied to half note next bar, and so forth (refer to the notes given for the C.B. clarinet). After a quarter rest in Bar 2, CB 1-4 play *sff* > Great octave Bb dotted half note tied to half note next bar, and so forth as

given earlier (adjusting for the octave register change). After a quarter rest in Bar 2, CB 5-8 are *pizz* plucking *sff* Great octave Bb quarter note let vibrate extending curve line (followed by a quarter rest). Actually it should be followed by a half rest mark but apparently Herrmann got ahead of himself when the next two bars are considered. After a half rest in the next bar (Bar 3), CB 5-8 pluck Great octave B quarter note (then correctly followed by a quarter rest). After a half rest in Bar 4, those contrabasses play small octave C quarter note followed by a quarter rest. These CB is end Bar 5 show a whole rest held fermata. After a quarter rest in Bar 2, both harps sound *sff* (*L.V.*) Contra-octave and Great octave dotted half note with the extending curve lines (in a sense, let vibrate). After a half rest in Bar 3, the harps play this on B half notes, and then Great octave and small octave C half notes in Bar 4.

After a half and quarter rest in Bar 2, Fags I-II play *pp* small octave C/E staccato 8th notes (Fags III-IV play this an octave lower register) followed by an 8th rest. In Bar 3 the Fags play Great octave and small octave C/E staccato 8ths (followed by an 8th rest) and this pattern repeated three more times in this bar to (Bar 4) two more times of these staccato 8ths (followed by a half rest). After a half and quarter rest in Bar 2, the timp softly beats *pp* small octave C/E 8ths (followed by an 8th rest) to (Bars 3-4 the same pattern as just delineated for the bassoons).

After a half and quarter rest in Bar 4, bass clarinets I-II return to play *p* > small octave Gb/Bb [written Ab/middle C] quarter notes tied to whole notes in end Bar 5 and held fermata. After a half and quarter rest in Bar 4, bass clarinets III-IV play small octave Eb [written F] quarter note tied to whole note held fermata next bar. Combined with the C notes of the CB/C. Fag/C.B. clarinet we have the C half-diminished 7th whole note chord (C/Eb/Gb/Bb).

As readers of my analyses know, Herrmann's favorite seventh chord was the half-dim 7th. This was part of this composer's habitual regimen. The same applies to the tritone interval. Of the usual minor-based sevenths, only the half-dim 7th and dim 7th have the tritone interval(s). Using this C half-dim 7th chord, we find that the C up to Eb is a m3 interval; Eb up to Gb is a m3 interval; and Gb up to Bb in a M3 interval. So we have two minor third intervals and one major third interval. C up to Gb is actually a tritone interval (d5 version). Eb up to Bb is a P5 stable interval. Herrmann also used the fully diminished sevenths as well but definitely not as frequently as the

half-dim 7ths. For instance, one he used was the E dim 7th (E/G/Bb/Db). E to G is a m3 interval; G to Bb is a dim 3 interval; and Bb up to Db is a m3 interval—so three minor thirds in that chord (not just two). It is more unstable (and dissonant) than the half-dim 7th. The minor seventh chord has one m3 and two M3 intervals. The C min 7th (C/Eb/G/Bb) is milder than the C half-dim 7th. C up to G is a stable P5 interval, and Eb up to Bb is also a P5 interval. Of course, like the half-dim seventh, both have C up to Bb that is a minor seventh interval. The fully diminished 7th (such as E up to Db) is a dim 7th interval—far more unstable. Herrmann also used the minor-major seventh—but again not nearly as frequently as the half-dim seventh. An example is the C minMaj 7th (C/Eb/G/B). C up to G is a P5 stable or strong interval but Eb up to B is a dissonant A5 (augmented 5th) interval. C up to B is a M7 (major seventh) interval. But there is no tritone interval inherent in this structure. Herrmann found the half-dim 7th more interesting and useful to him due to the tritone interval and the minor-based seventh nature but he nevertheless liked to use the strength yet dissonant quality of the minMaj seventh. It had a dramatic presence but Herrmann probably felt that the half-dim 7th was darker but not quite as moderately mellow as the minor sevenths. Of course in the major-based sevenths, the tritone is inherent in the Dominant sevenths. In C Dom 7th (C/E/G/Bb), C up to G is a P5 interval but E up to Bb is a d5 tritone interval. As in the half-dim 7th (a minor-based seventh), the Dom 7th has a flat fifth tritone (d5) that is basically Locrian in nature that is minor third related—so it tends to be heavier or darker or “bluer.” The sharp 4th tritone (A4) such as C up to F# (a favorite of Herrmann’s) is Lydian in nature, more major third related, and seems to be brighter and lighter and more openly dynamic perhaps.

V [CIM 192] "Trouble" *Moderato* in 3/4 time. 8 bars, :11. Scene: music precedes the scene when Bladgely & St. James beats a "confession" out of the Indian. This is an interesting-sounding short cue with the low bass clarinets and the arpeggiated harps.

Bass clarinets I-II (top staff) play *p* < Line 1 Gb/Bb [written Ab/Line 2 C] dotted half notes legato to (Bar 2) G/B [written A natural/C#] dotted half notes. Bass clarinets III-IV (sharing the same staff below) play middle Cb/Eb [written DB/F] dotted half notes to (Bar 2) C/E [written D/F#] dotted half notes decrescendo hairpin. Combined this is Cb maj 7th (Cb/Eb/Gb/Bb)

to (Bar 2) C maj 7th (C/E/G/B) chords. Bass clarinets repeat Bars 1-2 in Bars 3-4 and Bars 5-6.

C. Im 192 [A Knife in the Darkness] V "Trouble" B. Herrmann

Mod II

12 B. Cls (B) 3 4 C.B. Clar (B) 3 4

12 Fog 3 4 C. Fog 7 8 Harp I 7 8 Harp II 7 8

12 C.B. 3 4 5 6 7 8

Handwritten by Bill Welch

1 2 3 4 5 6 7 8

The harps play these chords in a linear/horizontal/arpeggio manner. In Bar 1, harp I plays *p* ascending 16th note figures small octave (bottom staff) Cb-Eb-Gb-Bb (connected as a figure by two crossbeams) up to (top staff) Line 1 Cb-Eb-Gb-Bb (connected by two crossbeams) to Line 2 Cb-Eb-Gb-Bb 16ths (all twelve notes are under the legato/phrase umbrella curve line). Harp I repeats this in Bars 3 and 5. Harp II takes over in Bars 2, 4, and 6 playing the C maj 7th arpeggios. So we find small octave C-E-G-B 16ths (connected by two crossbeams) up to (top staff) Line 1 C-E-G-B and then Line 2 C-E-G-B 16ths.

In Bar 7 (*Vivo* in C time), the C.B. clarinet plays *sff* > small octave D whole note tied to (end Bar 8) whole note held fermata and continuing decrescendo hairpin. Fags I-II play Great octave Bb/small octave D whole

notes tied to whole notes held fermata in the next bar, while Fags III-IV play Great octave D/Gb tied whole notes, and C. Fag on Contra-octave Bb tied whole notes. After a half rest, the timp is trill (*tr*) rolled *sf* > on small octave C half note tied to whole note held fermata in Bar 8. After a half rest, CB I-II play *sf* > small octave G/B half notes tied to whole notes held fermata next bar. After a half rest, CB III-IV play small octave C/E half notes tied to whole notes next bar. After a half rest, CB V-VI play Great octave G/B half notes tied to whole notes next bar. After a half rest, CB VII-VIII play Great octave C/E half notes tied to whole notes held fermata next bar. Harps and bass clarinets are silent in these last two bars. There is a bitonality dissonant feel here at the conclusion of this cue. First we hear the Gb augmented chord (Bb/Bb/D) and then the CB/timp sound the C maj 7th (C/E/G/B) chord. End of cue.



VI [CIM 193] "Gambler" *Moderato* in C time, 22 bars, :52.
 Scene: Jim Crown tells the gambler (Philip Carey) "Out of town inside of an hour!" and then proceeds hurriedly to the scene of another murder (his old friend, Maddie, whom he interrogated gently just an hour before). Whoever titled the cue (as I said earlier, the cue titles are not in Herrmann's

handwriting), he should've written "Maddie's Murder" as a more appropriate title than "Gambler."

Mod. VI Gambler CTM 193 VI (0442) GAMBLER Maddie's money

Sords CB I thru VI play *pp* < > small octave A quarter note on the up-bow legato down to F to E to D quarter notes while CB VII-VIII play this in the Great octave register. In Bar 2, bass clarinets I-II play *p* > small octave and Line 1 F [written G] quarter notes legato mini-slur down to D quarter notes and then back to F down to D quarter notes. Bass clarinets III-IV play small octave F/Bb whole notes, and the C.B. clarinet plays small octave Bb [written middle C] whole note. Both harps in Bar 2 play *mf* arpeggiando (vertical wavy line rolled chord) Contra-octave Bb/Great octave F/Bb whole notes let vibrate.

CB repeat Bar 1 in Bar 3. In Bar 4, bass clarinets play small octave and Line 1 F# to D and again F# to D quarter notes. Bass clarinets III-IV play small octave F#/B whole notes decrescendo hairpin, and the C.B. clarinet plays small octave B [written Line 1 C#] whole note decrescendo. The harps are arpeggiando on Contra-octave B/Great octave F#/B whole notes in Bar 4.

CB repeat Bar 1 in Bar 5. Bass clarinets and C.B. clarinet repeat Bar 2 in Bar 6. Ditto for the harps.

CB repeat Bar 1 in Bar 7 to (Bar 8) small octave (Great octave for CB 7-8) E-F-G-A 8ths crescendo to Bb half note *sf* >. After a half and quarter rest in Bar 8, bass clarinets I-II (and III-IV) play small octave Bb/Line 1 Eb [written Line 1 C/F] quarter notes *f* > tied to quarter notes in Bar 9 to A/Line 1 D quarter notes to G#/C# half notes to (Bar 10) Bb/Eb quarter notes to A/D half notes to G#/C# quarter notes *p* >. The C. B. clarinet plays the bass clarinet I sequence of notes. Fags I-II (and III-IV) play small octave Bb/Line 1 D quarter notes tied to quarter notes in Bar 9 to A/middle C# quarter notes to Ab/C half notes to (Bar 10) Bb/D quarter notes to A/C# half notes to Ab/C quarter notes. So we have dissonance with the differing notes between the bass clarinets and bassoons. The CB in Bars 11-12 repeat Bar 1 but *p* < (crescendo) thru these two bars.

In Bar 13, bass clarinets I-II repeat Bar 2 (repeated again in Bar 14). Bass clarinets III-IV in Bar 13 play *p* < small octave F/Bb whole notes tied to whole notes decrescendo in Bar 14, and the C.B. clarinet plays small octave Bb tied whole notes. Harp I plays *mf* Great octave (bottom staff) and small octave (top staff) F to same F half notes (repeated next bar). The timp is trill *p* on Great octave Bb whole note tied to whole note next bar. After a quarter rest in Bar 13, harp II plays Great octave and small octave D half note to same D quarter note tied to quarter note next bar to another D half note to D quarter note. CB I-II and CB V-VI play Great octave Bb whole note decrescendo and tied to half note in Bar 14 (followed by a half rest) while altri CB play on Great octave F tied notes. CB repeat Bar 1 in Bars 15-16. Then they repeat Bar 8 in Bar 17.

After a half and quarter rest in Bar 17, bass clarinets play *f* > Line 1 Bb/Line 2 D quarter notes tied to quarter notes next bar to A/C# quarter notes to Ab/C half notes to (Bar 19) Bb/D quarter notes *p* > to A/C# half notes to Ab/C quarter notes. The C.B. clarinet plays small octave Bb quarter note tied to (Bar 18) quarter note and then plays Bb quarter note to G# half note (silent in Bar 19). After a half and quarter rest in Bar 17, Fags I-II play *f* > small octave Eb/G quarter notes tied to quarter notes next bar to D/F# quarter notes to C#/F half notes to (Bar 19) Eb/G quarter notes to D/F# half notes to C#/F quarter notes. Fags III-IV play Great octave Eb/Bb quarter notes tied to quarter notes in Bar 18 to D/A quarter notes to C#/G# half notes to (Bar 19) Eb/Bb quarter notes to D/A half notes to C#/G# quarter notes. After a half and quarter rest in Bar 17, the C. Fag plays Great octave

Eb quarter note tied to quarter note next bar to D quarter note to C# half note (silent next bar).

CB are now *senza sords* starting in Bar 20. Here they repeat Bar 1 to (Bar 21) small octave (Great octave for CB 7-8) E-F-G-A 16ths to Bb half note *sff* and *rinforzando*-marked to G-A-B-middle C 16ths *detached* to (end Bar 22) C# *rinforzando* whole note *sf* and held fermata. All bass clarinets and C.B. clarinet in Bar 22 return to play unison Line 1 C# [written D#] whole note *sff* >. Fags and C. Fag (and harps) are silent here. The timp is *tr* rolled *sf* > on small octave C# whole note held fermata.

End of cue.

VII [CIM 194] "Angry Look" *Moderato* in 3/4 time, 15 bars, :33, one page (Page 17 of the complete score).

CIM 194
[A Knife in The Darkness]

VII [Angry Look]
(0443)

B. HERRMANN

Handwritten musical score for "Angry Look" (CIM 194) by B. Herrmann. The score is for 15 bars in 3/4 time. It includes staves for Basses (12), C.B. Clarinet (12), Fags (12), C. Fag (12), Harp I, Harp II, and (8) CB. The score is marked with various dynamics and articulations, including *sff*, *rinforzando*, *detached*, and *sf*. There are also handwritten notes in red ink: "A minor -> F# minor" and "E# minor -> E minor". The score is numbered 1 through 10 at the bottom.

After an 8th rest in Bar 1 (actually a grace bar), all bass clarinets and C.B. clarinet play *fff* Line 1 C#-C# [written D#-D#] staccato 16ths (connected by two crossbeams) up to (Bar 2) E down to C down to small octave B [written F#-D-C#] quarter notes legato to (Bar 3) Bb dotted half note decrescendo hairpin. After an 8th rest in Bar 1, Fags play small octave C#-C# staccato 16ths to (Bar 2) E-C-Great octave B quarter notes to (Bar 3) Bb rinforzando quarter note (followed by a half rest). The C. Fag plays the same in the first two bars to (Bar 3) Great octave Bb dotted half note decrescendo. After an 8th rest in Bar 1, all CB play *fff* small octave C# 8th up to (Bar 2) E down to C to Great octave B quarter notes to (Bar 3) Bb rinforzando dotted half note *fff* > tied to half note next bar. The timp in Bar 3 plays *f* > trill (*tr*) Great octave Bb dotted half note tied to half note next bar. Both harps in Bar 3 play *fff* contra-octave Bb grace note up to Great octave B dotted half note (let vibrate extending curve line underneath).

Fags I-II-IV play *p* < > in Bar 4 small octave D/Bb/Line 1 D quarter notes to E/middle C/E quarter notes to D/Bb/D quarter notes tied to (Bar 5) dotted half notes decrescendo. Fag III (top line of the second staff of the Fags) play small octave G dotted half note tied to dotted half note next bar. The chords are G min (G/Bb/D) and C maj (C/E/G).

In Bar 5, all bass clarinets and C.B. clarinet play *p* < > Line 1 D down to small octave Bb down to F# [written Line 1 E-C-small octave G#] legato quarter notes to (Bar 6) E [written F#] dotted half note. After a quarter rest in Bar 6, Fags I-II-IV play small octave E/Line 1 C/E quarter notes to D/Bb/Line 1 D quarter notes tied to dotted half notes next bar. After a quarter rest in Bar 6, Fag III plays small octave G half note tied to dotted half note next bar. The E note added in the mix creates now the E half-dim 7th (E/G/Bb/D) as well as the C maj (C/E/G).

In Bar 7, bass clarinets and C.B. clarinet D down to Bb to A quarter notes to (Bar 8) Ab [written Bb] dotted half note. After a quarter rest in Bar 8, Fags play small octave Eb/Ab/Line 1 Cb/Eb quarter notes down to C#/F#/A/Line 1 C# quarter notes tied to dotted half notes next bar. What we have here are the simple Ab min (Ab/Cb/Eb) and F# min (F#/A/C#). The Ab note in the last beat would be a temporary color note.

In Bar 9, bass clarinets and C.B. clarinet play small octave A down to G# to F# quarter notes to (Bar 10) F dotted half note. After a quarter rest in Bar 10, Fags I-II-III play small octave Eb/Gb/Bb quarter notes to E/G/B

quarter notes tied to dotted half notes next bar. Fag IV plays small octave C half note tied to dotted half note next bar. Fundamentally we have the C half-dim 7th (C/Eb/Gb/Bb) to C maj 7th (C/E/G/B) but the addition initially (Bar 10 only) of the F dotted half note temporarily adds the 11th.

Handwritten musical score for measures 11-14. The score is written on four staves. The top two staves are for Bass Clarinet (Bass Cls) and Contrabass Clarinet (C.B. Clarinet), both in 12/32 time. The bottom two staves are for Fagot (Fag), also in 12/32 time. The notation includes various notes, rests, and dynamic markings. A handwritten note "(cont) angry look" is at the top left. A circled "33" is on the right. At the bottom, measures 11, 12, 13, and 14 are circled. A red "F# 7th" is written above measure 13.

In Bar 11 (:26 ½), bass clarinets and C.B. clarinet plays small octave G to F# to E [written A-G#-F#] quarter notes to (Bar 12) Eb [written F natural] dotted half note decrescendo. After a quarter rest in Bar 12, Fags play crescendo Great octave B/small octave D/Gb/Bb quarter notes to A#/small octave Eb/G/B quarter notes tied to dotted half notes next bar. There is raw tonal ambiguity here with the simultaneous B and Bb notes. Herrmann also has Fag IV playing the A# as written instead of the enharmonic Bb. You can have the Eb minMaj 7th (Eb/Gb/Bb/D) but also a chord with the 5th augmented (#5th), and so forth. This is the only section (two-bar cell) that is weird and not well constructed.

In Bar 13, bass clarinets and C.B. clarinet play small octave Bb down to G to F# quarter notes to (Bar 14) F dotted half note. After a quarter rest in Bar 14, Fags play *p* > small octave F/Ab/middle Cb/Eb half notes tied to

Mod ^{VII} "Angry Look" 06 1/2 ^{VII} Cos
 CIM 194
 A.Clo 12 34
 C.Ce. 12 34
 C.B. 1
 Fy 12 34
 C.F. 12 34
 1 2 3 4 5 6 7 8
 H.I. 12 34
 H.II 12 34
 +56 Same 4 +78 CB 4
 317
 FIVE STUDIOS

45



VIII [CIM 195] "At The Table" *Molto Moderato* in C time 79 bars, 3 minutes plus. This is definitely one of the best cues in this atmospheric score. It should've been more accurately, perhaps "Dulcey Stalked By Jack The Ripper" or simply "The Stalking." Scene: Crown, MacGregor, Francis and Dulcey at her hotel bar area all look at the three Indians who come to fetch the body of their murdered companion (hanged by St. James and Bladget). Crown says, "It's all right. They just come for the body."

In the grace bar, the bass clarinets and C.B. clarinet play crescendo small octave E-F#-G-A 16ths to (Bar 1) B [written middle C#] whole note *sff* tied to half note next bar (followed by a half rest). After a quarter rest in Bar 1, all CB pluck *pizz* and *f* (forte) ascending quarter notes Great octave E-F#-G to (Bar 2) A-B (followed by a half rest). After a half and quarter rest in Bar 2, Fags I-II play small octave E-F#-G-A 16ths to (Bar 3) B whole note *sf* > tied to half note next bar (followed by a half rest). Fags III-IV and the

C. Fag, however, play this an octave lower register (Great octave register). After a quarter rest in Bar 3, CB I thru IV pluck small octave E-F#-G to (Bar 4) A to B quarter notes (followed by a half rest) while CB V thru VIII pluck an octave lower (as given in Bars 1-2). After a half and quarter rest in Bar 4, bass clarinets I-II play Line 1 E-F#-G-A 16ths to (Bar 5) Bb [written Line 1 C] whole note tied to half note next bar. Bass clarinets III-IV and the C.B. clarinet play this as written an octave lower register.

[A Knife In The Darkness] [Cim 195] VIII "AT The Table" B. Henmann

(P. 18) *Molto Modto*

Bass Clar. (P. 18) 34

CB Clar. (P. 18)

Fags 12 34

C. Fag

CB 12 34 56 78

Hand-copied by Bill Wachtel

After a quarter rest in Bar 5, CB I thru IV pluck small octave E-F#-G to (Bar 6) A-Bb quarter notes (followed by a quarter rest) while altri contrabasses pluck this an octave lower register. CB repeat Bars 5-6 in Bars 7-8. After a half and quarter rest in Bar 6, Fags I-II play small octave (Great octave for III-IV and the C. Fag) E-F#-G-A 16ths to (Bar 7) Bb whole note *sff* > and tied to half note next bar (followed by a half rest). After a half and quarter rest in Bar 8, bass clarinets I-II play Line 1 E-F#-G-A 16ths to (Bar 9) G/B [written A/Line 2 C#] whole notes tied to half notes next bar. Bass clarinets III-IV play this an octave lower register (the C.B. clarinet is now silent until Bar 20).

Handwritten musical score for bass clarinets, fagots, and contrabass. The score is divided into three systems. The first system (bars 12-15) features Bass Clarinets (12, 34), Fagots (12, 34), and Contrabass (12, 34, 56, 78). The second system (bars 16-19) features Fagots (12, 34) and Contrabass (12, 34, 56, 78). The third system (bars 20-21) features Contrabass (12, 34, 56, 78). The score includes various musical notations such as notes, rests, and dynamic markings. A red handwritten note "Hand-copied by Bill Washel" is visible in the second system.

After a quarter rest in Bar 9, CB I-II pluck small octave G-A-B quarter notes to (Bar 10) middle C down to B quarter notes (followed by a half rest). After a quarter rest in Bar 9, CB III-IV pluck small octave E-F#-G quarter notes to (Bar 10) A to G quarter notes (followed by a half rest). After a quarter rest, CB V-VI play this an octave lower than I-II, and CB VII-VIII pluck this an octave lower than CB III-IV. CB repeat these two bars in Bars 11-12. After a half and quarter rest in Bar 10, Fags I-II play small octave E-F#-G-A 16ths to (Bar 11) G/B whole notes tied to half notes next bar, while Fags III-IV play this an octave lower register (the contra bassoon is silent until Bar 25). After a half and quarter rest in Bar 12, bass clarinets I-II play Line 1 E-F#-G-A 16ths to (Bar 13) Gb/Bb whole notes *sf* > tied to half notes next bar, while bass clarinets III-IV play this an octave lower register.

After a quarter rest in Bar 13, CB I-II pluck small octave Gb-Ab-Bb quarter notes to (Bar 14) middle Cb down to Bb quarter notes (followed by a half rest). After a quarter rest, CB III-IV pluck small octave Eb-F-Gb quarter notes to (Bar 14) Ab-Gb quarter notes (followed by a half rest). CB 5-6 play the CB 1-2 line an octave lower register, while CB 7-8 play the CB 3-4 line an octave lower register. Repeat these two bars in Bars 15-16. After a half

and quarter rest in Bar 14, Fags I-II play small octave Eb-F-Gb-Ab 16ths to (Bar 15) Gb/Bb whole notes *sf* > tied to half notes next bar (followed by a half rest). Fags III-IV play this an octave lower register. After a half and quarter rest in Bar 16, bass clarinets I-II play Line 1 Eb-F-Gb-Ab 16ths (bass clarinets play this an octave lower register) crescendo to (Bar 17, start of a new page) Line 1 F/A [written G/B) whole notes tied to half notes next bar (followed by a half rest). Bass clarinets III-IV in Bar 17 play small octave F/A tied notes as given.

After a quarter rest in Bar 17, CB I-II pluck Line 1 E-Eb-E quarter notes to (Bar 18) Eb to E quarter notes (followed by a half rest). After a quarter rest in Bar 17, CB III-IV pluck Line 1 C-Cb-C quarter notes to (Bar 18) Cb-C quarter notes (followed by a quarter rest). After a quarter rest in Bar 17, CB V-VI pluck small octave E-Eb-E quarter notes to (Bar 18) Eb-E quarter notes (followed by a half rest). After a quarter rest, CB VII-VIII pluck small octave C-Cb-C quarter notes to (Bar 18) Cb-C quarter notes (followed by a half rest). CB repeat Bars 17-18 in Bars 19-20. After a half and quarter rest in Bar 18, Fags I-II play small octave Eb-F-Gb-Ab 16ths to (Bar 19) F/A whole notes tied to half notes next bar (followed by a half rest). Fags III-IV play this an octave lower register. After a half and quarter rest in Bar 20, all bass clarinets (and now once again the C.B. clarinet) play unison on small octave E-F#-G-A 16ths to (Bar 21) B [written Line 1 C#] whole note tied to half note decrescendo next bar (followed by a quarter rest) and then E-F#-G-A 16ths to (Bar 23) Bb whole note tied to half note in Bar 24 (followed by a half rest).

Dulcey had decided to venture out into the fog-shrodded streets to visit Pony Jane, the tavern owner (who employed Maddie). Various suspicious characters out in the shadows of the street watch Dulcey pass by, including the gambler and a doctor who is also held suspect. The bass clarinets and then the Fags alternate two-note ostinato figures. Dulcey talks briefly with Pony Jane just outside the double swing doors. An unseen man (except for hands & feet) watches her from the P.O.V. of across the street in the fog. In Bar 40, specifically, he sets down the bag he's carrying and slowly takes out a surgical knife. As "Jack" takes out his knife, the harps are prominent—but I'm getting ahead of myself here!

(Cont.) "AT The Table" [A Knife In The Darkness] B. Henmann

Roll —

12 34

Bass clar

12 34

Fags

12 34

C. Fog

12 34 56 78

CB

[Hand-copied by Bill W. Robert]

23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39

Back in Bar 23, the bassoons are now in the “k” tenor clef. Fags I-II play Line 1 C/F# quarter notes legato mini-slur to Cb/G quarter notes back to C/F# to Cb/G quarter notes. Repeat thru Bar 26. Fags III-IV play small octave Bb/Line 1 E quarter notes to Ab/Eb quarter notes repeated thru Bar 26. In Bar 25, the C. Fog is *solo* plays *p* < small octave F# half note legato down to Great octave B half note to (Bar 26) small octave C half note down to Great octave E half note decrescendo.

In Bar 27, bass clarinets I-II play small octave Bb/Line 1 F# quarter notes to Ab/Line 1 G quarter notes, repeated thru Bar 30. Bass clarinets play middle C/E quarter notes to CB/Eb quarter notes (repeated thru Bar 30). In Bar 29, the C.B. clarinet is *solo* playing *p* < > Line 1 F# down to small octave B to (Bar 30) C down to E half notes. The Fags in Bar 31 repeat Bar 23, and the bass clarinets in Bar 32 repeat Bar 27. Repeat this sequence or alternation thru Bar 39. CB 1-8 in Bar 33 (start of page 20) play *arco* Line 1 F# down to small octave B to (Bar 34) Line 1 C down to small octave E half notes. In Bar 37, CB play small octave F# down to Great octave B half notes to (Bar 38) small octave C down to Great octave E half notes. Bass clarinets

in Bar 39 repeat Bar 27 as delineated (same two note pattern) for the final time.

(Cont)
(at Retallos)
Lento

Brass (B) 12/8
C.B. (C) 12/8

Fags I 12/8
Fags II 12/8
Fags III 12/8
Fags IV 12/8

Harp I 12/8
Harp II 12/8

(S) C.B. 12/8

Handwritten by Bill Wachel

C mag? -> C mag?

40 41 42 43 44 45 46 47

In Bar 40 (1:45), the tempo marking is now *Lento* where the music changes structure for the developing scene. Here, as given, Jack slowly pulls out his knife. Fags I-II (back to the standard bass clef) play *fff* > Great octave G/B whole notes tied to whole notes next bar decrescendo, while Fags III-IV play Contra-octave Bb/Great octave Db tied whole notes, and C. Fag plays Great octave Gb tied whole notes. After a half rest in Bar 40, the timp sounds *mf* > Great octave G/B to same G/B 8ths (crossbeam connected) followed by an 8th rest and then G/B 8ths (repeated *mf* > next bar). Once again there is tonal ambiguity here with the G and the Gb simultaneously sounded as well as the B/Bb.

In Bar 42, harp I plays *f* ascending 16th note figures Great octave C-E-G-B (connected as a figure by two crossbeams) up to (top staff) small octave C-E-G-B 16ths (followed by a half rest. After a half rest in Bar 42, harp II takes over *f* > on Great octave Cb-Eb-Gb-Bb up to (top staff) small octave

Cb-Eb-Gb-Bb. Harps repeat this in Bar 43. The tonality is first the C maj 7th and then the Cb maj 7th. Bass clarinets I-II in Bar 42 play *p* < *f* > small octave G/B legato to Gb/Bb half notes (repeated next bar). Bass clarinets III-IV play small octave E/B to Eb/Bb half notes (repeated next bar). The C.B. clarinet plays middle C [written D] to Cb [written Db] half notes (repeated next bar). Then the bassoons, C. Fag and timp repeat Bars 40-41 in Bars 44-45. Then the harps and bass clarinets with the C.B. clarinet repeat Bars 42-43 in Bars 46-47.

(cont) AT The Table B. Henmann

Handwritten musical score for "AT The Table" by B. Henmann. The score is for measures 42-47. It includes staves for Bass Clarinets (12 and 34), C.B. Clarinet (12), Bassoons (12 and 34), C. Fag (12), Harp I (12), Harp II (12), and C.B. (12, 34, 56, 78). The score is handwritten with various musical notations, including notes, rests, and dynamic markings. There are red annotations: "[Hand-rep'd by Bill Webster]" under the C. Fag staff in measure 44, and red circles around measures 50 and 51 in the Harp I and II staves. The C.B. staff has measures 48-61 numbered in circles. The score ends with a double bar line and a fermata.

In Bar 48, CB I-II pluck *pizz* Great octave B up to small octave C up to Eb to E quarter notes *pp* (repeated next bar) while CB III-IV pluck Great

octave G-Ab-small octave Cb-C quarter notes, and CB V thru VIII pluck Great octave E-F-Ab-A quarter notes.

In Bar 50, harp II starts with Great octave Cb-Eb-Gb-Bb 16ths up to its small octave version (followed by a half rest). After a half rest, harp I takes over with Great octave C-E-G-B up to small octave C-E-G-B 16ths (this bar repeated next bar). Bass clarinets I-II also simply reverse the order from the previous turns by playing small octave Gb/Bb half notes to G/B half notes, while bass clarinets III-IV play Eb/Bb to E/B half notes. The C.B. clarinet plays Line 1 Cb to C half notes (repeated next bar).

In Bar 52, CB I-II pluck *pp* small octave C up to Eb to D down to Great octave B quarter notes (repeated next bar). CB III-IV pluck Ab up to small octave Cb down to Bb down to Gb quarter notes. CB V-VI pluck Great octave F-Ab-G-E quarter notes (repeated next bar) while CB VII-VIII are *col.* The harps, bass clarinets, and C.B. clarinet repeat Bars 50-51 in Bars 54-55.

The music changes in Bar 56. CB I-II pluck small octave Bb/Line 1 D quarter notes (followed by a quarter rest) to same Bb/D quarter notes (followed by a quarter rest), repeated in the next bar, and then (in Bar 58) Bb/D quarter notes played 4X *mf* >. Back in Bar 56, CB III-IV pluck small octave D/Gb quarter notes (followed by a quarter rest) to same D/Gb quarter notes (followed by a quarter rest), repeated next bar, to (Bar 58) D/Gb quarter note dyad played 4X. After a quarter rest in Bar 56, CB V-VI pluck *pp* Great octave Gb/Bb quarter notes (followed by a quarter rest) to another such dyad (repeated next bar) to (Bar 58), after a quarter rest, Gb/Bb dyad played 3X. After a quarter rest in Bar 56, CB VII-VIII pluck Great octave Eb quarter note (followed by a quarter rest) to same Eb quarter note (repeated next bar) to (Bar 58), after a quarter rest, Eb-Eb-Eb quarter notes.

In Bar 57, the C.B. clarinet plays *pp* < *mf* > small octave Bb down to E half notes to (Bar 58) F# whole note. The C. Fag plays Great octave Bb down to E half notes to (Bar 58) F# whole note. In Bar 58, the timp beats *mp* > Great octave F#-F#-F#-F# quarter notes.

After a quarter rest in Bar 59, CB I-II pluck small octave Bb/Line 1 D quarter notes (followed by a quarter rest) to same Bb/D quarter notes (repeated next bar) to (Bar 61), after a quarter rest, Bb/D dyad sounded 3X *mf* >. After a quarter rest in Bar 59, CB III-IV pluck D/Gb notes in the pattern given thru Bar 61 just delineated for CB I-II. CB V-VI in Bar 59

pluck Great octave Gb/Bb quarter notes (followed by a quarter rest) to same Gb/Bb quarter notes (followed by a quarter rest) < repeated next bar, and then (Bar 61) Gb/Bb dyad sounded 4X. CB VII-VIII play the same pattern on Great octave Eb notes. In Bars 60-61, the C.B.clarinet/C. Fag/timp repeat Bars 57-58.

(cont) AT THE Table

B. Hermann

(122) poco a poco Accell. (3/12) stacc.

Handwritten musical score for "AT THE Table" by B. Hermann. The score is for measures 12 through 73. It includes staves for Bass Clarinet (12, 34), C.B. Clarinet, Fagot (12, 34), C. Fagot, Horn I, Horn II, and C.B. (12, 34, 56, 78). The score features various musical notations including notes, rests, and dynamic markings like "poco a poco Accell." and "stacc.". A red bracket indicates "Hand copied by Bill Wrobel" between measures 62 and 67. The bottom of the page shows measure numbers 62 through 73.

Then different instrumental choirs take over this general pattern just described. After a quarter rest in Bar 62, bass clarinets I-II play *pp* small octave Gb/Bb quarter notes (followed by a quarter rest) to same Gb/Bb quarter notes (repeated next bar) to (Bar 64), after a quarter rest, Gb/Bb dyad

played 3X. After a quarter rest in Bar 62, bass clarinets III-IV play small octave Eb notes in the pattern just delineated. The C.B. clarinet plays it on small octave Bb quarter notes. Fags I-II play small octave Bb/Line 1 D quarter notes (followed by a quarter rest) to same Bb/D quarter notes (followed by a quarter rest), repeated in Bar 63, and then, after a quarter rest in Bar 64, Bb/D dyad played 3X. Fags III-IV play this on small octave D/Gb notes. In Bar 64, the C. Fag returns to play *mp* > Great octave F# whole note while the timp sounds Great octave F#-F#-F#-F# quarter notes. In Bar 63, CB are now *arco* playing unison small octave Bb half note *p* < down to E half note to (Bar 64) F# whole note decrescendo.

In Bar 65, bass clarinets I-II play *pp* Gb/Bb quarter notes (followed by a quarter rest) to same Gb/Bb quarter notes (repeated next bar) to (Bar 67), after a quarter rest, Gb/Bb dyad played 3X decrescendo. Bass clarinets III-IV play this pattern on small octave Eb quarter notes while C.B. clarinet plays it on small octave Bb notes. After a quarter rest in Bar 65, Fags I-II play Bb/Line 1 D quarter notes (followed by a quarter rest) to same Bb/D quarter notes (repeated next bar) to (Bar 67), after a quarter rest, Bb/D dyad played 3X. Fags III-IV play this pattern on small octave D/Gb notes. In Bar 66, all CB play Great octave Bb down to E half notes to (Bar 67) F# whole note. In Bar 67, the C. Fag plays Great octave F# whole note while the timp plays Great octave F#-F#-F#-F# quarter notes. CB are placed *senza sords* after Bar 67.

In Bar 68, bass clarinets and C.B. clarinet all play small octave Bb crescendo down to E half notes to (Bar 69) F# whole note *sff* >. All bassoons play small octave Bb down to E half notes down to (Bar 69) Great octave F# whole note. The C. Fag in Bar 69 also plays Great octave F# whole note. The timp there is trill rolled *sf* > on Great octave F# whole note.

Dulcey starts to panic, and the arco CB are now in an eerie slow upward gliss. Finally Dulcey screams around Bar 74 and the harps are loudly wavy gliss in a dissonant bitonality. Back in Bar 70 (*poco a poco accel*), CB I-II are *gliss p* < *sff* from small octave Db quarter note glissando straight line up to Line 1 Db staccato 8th note (followed by an 8th rest) and then another such pattern in the second half of this bar (repeated in Bar 71). Then, in Bar 72, they are gliss from small octave E quarter note up to Line 1 E 8th (followed by an 8th rest) repeated same bar and repeated next bar. CB III-IV in Bars 70-71 are gliss from Great octave Bb quarter note up to small octave Bb staccato 8th (followed by an 8th rest) in the pattern given, and then C up to

middle C glisses in Bars 72-73. CB V-VI are gliss from Great octave G up to small octave G, and then (in Bars 72-73) Bb up to small octave Bb. CB VII-VIII are gliss from Great octave E up to small octave E and then (in Bars 72-73) Gb up to Gb.

(cont) AT The Table B. Hennmann

Handwritten musical score for "AT The Table" by B. Hennmann. The score is for a multi-measure rest of 74 measures, divided into four systems of 12 and 34 measures each. The instruments are Bass (12), C.B. (34), C. Fog (12), and Hang (34). The score includes various musical notations such as glissandos, slurs, and dynamic markings. A red bracket indicates the score was hand-copied by Bill Wexel. The bottom system shows measures 74 through 79.

Hand-copied by Bill Wexel

After a quarter rest in Bar 70, bass clarinets I-II sound *sf* staccato small octave Bb/Line 1 Db 8th notes (while bass clarinets III-IV play small octave E/G) followed by an 8th and quarter rest. Then they play the same staccato 8ths (followed by an 8th rest). Repeat in Bar 71. After a quarter rest in Bar 72, they play small octave Gb/Bb/middle C/E 8ths (followed by an 8th and quarter rest) to another such set of staccato 8ths (followed by an 8th rest). Repeat in Bar 73. After a quarter note in Bar 70, Fags play small octave E/G/Bb/Line 1 Db 8ths (followed by an 8th and quarter rest) and then another such chord followed by an 8th rest (repeated next bar). After a quarter rest in Bar 72, the bassoons then play this pattern on Gb/Bb/middle C/E staccato 8ths (repeated next bar).

In Bar 74, the C.B. clarinet plays *p < f >* small octave E half note legato to Eb half note (repeated next bar). The C. Fag plays Great octave E to Eb half notes. Harps are arpeggiando (vertical wavy line rolled chords) in Bars 74-75. Harp I plays *p* small octave C/E/G/B and (top staff) Line 1 C/E/G/B quarter notes played 4x while harp II is arpeggiando on Cb/Eb/Gb/Bb in these two registers. In Bar 75, harp I is arpeggiando Great octave and small octave C/E/G/B quarter notes, while harp II plays Great octave and small octave Cb/Eb/Gb/Bb.

In Bar 76, CB V-VI are gliss from Great octave G quarter note up to small octave G 8th (followed by an 8th rest) and then Great octave Bb quarter note up to small octave Bb 8th (followed by an 8th rest). Repeat next bar. CB VII-VIII are gliss in this manner on Great octave E quarter note up to small octave E 8th and then Gb quarter note up to Gb 8th in the 8th rest pattern given. CB I-II are gliss from small octave Db up to Line 1 Db 8th (followed by an 8th rest) and then E up to Line 1 E. CB II-IV are gliss from Great octave Bb up to small octave Bb and then C up to middle C. After a quarter rest in Bar 76, bass clarinets play *sf* small octave E/G/Bb/Db staccato 8ths (followed by an 8th and quarter rest) to another such 8th note set (followed by an 8th rest). Repeat next bar. After a quarter rest in Bar 76, Fags play this pattern on small octave E/G/Bb/Db to Gb/Bb/C/E (repeated next bar).

In Bar 78, bass clarinets I-II play *fff* small octave Gb/Bb whole notes held fermata and tied to (end Bar 79) 8th notes emphasized *rinforzando* (followed by an 8th rest, quarter rest, and finally a half rest held fermata). Bass clarinets III-IV play this on small octave Eb [written F] tied notes. The C.B. clarinet plays this on middle (Line 1) CB whole note tied to 8th next bar. Fags I-II play this on Great octave G/B whole notes held fermata and

tied to rinforzando 8ths next bar (followed by rest marks). Fags III-IV play this on Great octave C/E tied notes, and the C. Fag on Contra-octave Bb. The timp is trill rolled *fff* on Great octave F# whole note tied to (Bar 79) rinforzando-marked 8th note *sf* (followed by aforementioned rests). Harp I plays Great octave and small octave C/E/G/B whole notes *fff* (*L.V.*) but silent in end Bar 79. Similarly harp II sounds Great octave and small octave Cb/Eb/Gb/Bb whole notes in Bar 78. In end Bar 79, CB I-II pluck pizzicato *fff* small octave G/B quarter notes (followed by a quarter rest and then a half rest held fermata). CB III-IV pluck small octave C/E quarter notes followed by rests. CB V-VI pluck Great octave Gb/Bb quarter notes while CB VII-VIII pluck Great octave C/E quarter notes. So the cue ends on the bitonality or simultaneous sounding of the C maj 7th and Cb maj 7th—although the color note of F# played by the timpani adds further dissonance in the stressful nature of this concluding and unresolved scene of Dulcey screaming.

End of cue.

IX [CIM 196] "Bawled Out" *Slowly* in C time, 9 bars, :35, one page (page 23). Scene: Dulcey settles down as the Marshall and MacGregor arrive. Music starts with "Jack" slowly putting back his knife into the duffel bag. The harps still play the same chords gliss as before, but much more subdued and slow initially, but crescendo hairpins *pp* < *mf* > show themselves in three-bar sequences.

Harp I is arpeggiando *pp* < *mf* > (three bars in length for this dynamic) on Great octave (bottom staff) and small octave (top staff) C/E/G/B quarter note chords (four per bar in C time) up to (Bar 2) small octave (bottom staff) and Line 1 (top staff) registers of those C maj 7th quarter note chords back down to (Bar 3) Great octave and small octave registers. Harp II plays this pattern on Cb/Eb/Gb/Bb (Cb maj 7th) quarter note chords. Then harps are silent for in Bars 4-5. Also in Bar 1, the C. B. clarinet plays *pp* < *f* > Line 1 E [written Line 1 F#] whole note legato to (Bar 2) Eb [written F natural] whole note to (Bar 3) C [written D] whole note. The C. Fag plays this in the Great octave register. The timp gently beats *pp* initially (*mf* > by the middle of Bar 2) small octave C-Cb-C-Cb quarter notes (repeated next two bars).

Clin 196 [A Knife in the Darkness] (0451) IX Bawled Out P. Henmann

Slowly

Bass clarinet I (12) Bass clarinet II (34) C.B. C. Fogs (12) Fogs (34) C. Fogs

Hand-copied by Bill Wechler

35

Handwritten musical score for a rehearsal track. The score is for a piece titled "A Knife in the Darkness" (Clin 196) by P. Henmann, rehearsal mark IX, "Bawled Out". The tempo is marked "Slowly". The score includes parts for Bass Clarinet I (12), Bass Clarinet II (34), C.B. C., Fogs (12), Fogs (34), C. Fogs, and Handwritten parts (12, 34, 56, 78). The score is marked with various dynamics (pp, mf, p) and includes handwritten notes such as "Bass clarinet I not used (not recorded)" and "not used". The score is numbered 1 through 9 at the bottom.

In Bar 4 (:13 1/3), sords CB I-II (in the treble clef) play $p < >$ Line 2 D to C half notes (repeated next bar) while CB III-IV play Line 1 Bb to A half notes, CB V-VI on Line 1 D to C half notes, and CB VIII-VIII on small octave Bb to A half notes. After an 8th rest in Bar 4, bass clarinets I-II play $pp >$ Line 1 C/E [written D/F#] 8ths to D/F# quarter notes (followed by an

8th rest) and then *pp* > small octave Bb/middle C [written middle C/E] 8ths to C/E quarter notes. Repeat next bar. After an 8th rest, bass clarinets III-IV play *pp* > Line 1 C/E 8ths tied to quarter notes (followed by an 8th rest) to Bb/D 8ths tied to quarter notes (repeated next bar).

Harps return in Bars 6-8 to repeat Bars 1-3.

Bass clarinets in Bar 6 are *a2* playing *pp* < Line 1 E [written F#] whole note legato slur to (Bar 7) Eb whole note decrescendo to (Bar 8) C [written D] whole note crescendo hairpin to (end Bar 9) small octave B [written Line 1 C#] whole note decrescendo and held fermata. Bass clarinets III-IV in Bar 6 play small octave E whole note to (Bar 7) Eb whole note up to (Bar 8) Line 1 C whole note to (Bar 9) small octave B whole note held fermata. The C. B. clarinet returns in Bar 8 to also play middle C whole note *pp* < to (end Bar 9) small octave B whole note. Fags I-II in Bar 6 play *pp* < small octave G/B whole notes to (Bar 7) Gb/Bb whole notes (and then silent for the final two bars). Fags III-IV play small octave C/E whole notes to (Bar 7) Cb/Eb whole notes. The C. Fag returns in Bar 8 to play *pp* < Great octave C whole note down to (Bar 9) Contra-octave B whole note decrescendo and held fermata. The timp in Bar 6 beat *pp* small octave C-Cb-C-Cb quarter notes (repeated next two bars but silent in end Bar 9). So we have a classic bitonality once again in this cue with the simultaneous playing of the C maj 7th and Cb maj 7th.

End of cue.

X [CIM 197] "Pony Jane" *Moderato* in C time, 17 bars, :47, one page (page 24). Scene: Pony Jane says to the Marshall: "You better do something now, Crown." A hunter out in the street suspiciously looks at her as Crown walks away.



Bass clarinets I-II start off the cue with the signature motif of the overall score. They sound *p* descending quarter notes Line 1 B-A-G-F# [written Line 2 C#-Line 1 B-A-G#] legato to (Bar 2) E-F#-G-A [written F#-G-A-B] 8ths (crossbeam connected) to Bb [written Line 2 C natural] rinforzando-marked half note *sf* > and tied to half note next bar (followed by a half rest). After a half rest in Bar 2, bass clarinets III-IV are *a2* playing *p* < small octave E-F#-G-A 8ths legato to (Bar 3) small octave Bb rinforzando whole note *sf* >. After a half rest in Bar 2, harp I plays *sff* (*L.V.*) Contra-octave and Great octave Bb half note (with the short curve extending lines suggesting let vibrate).

In Bar 3, harp II plays *sff* (*L.V.*) Contra-octave Bb half note (followed by a half rest). After a half rest in Bar 3, *sords* CB I thru IV play *mf* > Great octave Bb half note tied to whole notes next two bars. After a half rest in Bar 3, the C.B. clarinet plays *p* > small octave Bb [written Line 1 C natural] half note tied to whole note next bar. After a half rest in Bar 3, Fags I-II play *p* > small octave Bb/Line 1 D half notes legato up to (Bar 4) C/E half notes back down to Bb/D half notes *p* > up to (Bar 5) C/E half notes back down to Bb/D half notes *p* > *pp* up to (Bar 6) C/E whole notes tied to whole notes in Bar 7. After a half rest in Bar 3, Fag III plays small octave Ab half note to (Bar 4) G half note and then back to Ab half note to (Bar 5) G half note and

back to Ab to (Bar 6) G whole note tied to whole note next bar. After a half rest in Bar 3, Fag IV plays small octave E half note tied to (Bar 4) half note, and then sounding E half note once again and tied to (Bar 5) half note, sounding again E half note tied to (Bar 6) E whole notes next two bars. After a half rest in Bar 3, the C. Fag shows up briefly to play *p* > Great octave Bb half note tied to whole note next bar (returning in Bar 10). After a half rest in Bar 3, the timp beats *pp* Great octave Bb-Bb quarter notes to (Bar 4) Bb quarter note (followed by a quarter rest) to Bb-Bb quarter notes to (Bar 5) Bb quarter note (followed by a quarter rest) to Bb-Bb quarter notes to (Bar 6) Bb quarter note (followed by a quarter rest) down to F#-F# quarter notes (repeated next bar). You may note that the F# to Bb interval is a dim 4 interval. In Bar 6, CB V-VIII pluck *pizz* Great octave Bb-Bb down to F#-F# quarter notes (repeated next bar).

Clm 197 [A Knife in the Parkness] (0452) X Pony Jane B. HERRMANN

mod to

12

Bass Clarinet I (1st) 3/4

C. Fag (1st)

12

Fag II 3/4

C. Fag II

Harp I

Harp II

1, 2, 3, 4

CB 5, 6, 7, 8

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

[Hand-copied by Bill Wachtel]

Bass clarinets I-II return in Bar 8 to again play the basic score motif *p* < on small octave Bb-Ab-Gb-F [written Line 2 C-Line 1 Bb-Ab-G] quarter notes to (Bar 9) Eb-F-Gb-Ab legato 8ths (crossbeam connected) to

rinforzando-marked A half note *sf* > tied to half note next bar (followed by a half rest). After a half rest in Bar 9, bass clarinets III-IV play small octave Eb-F-Gb-Ab 8ths to (Bar 10) A whole note *sf* >. After a half rest in Bar 10, the C.B. clarinet plays *p* > small octave A half note tied to whole note next bar. After a half rest in Bar 9, harp I returns to play *sff* Contra-octave and Great octave A half notes let vibrate. Harp II in Bar 10 plays *sff* Great octave A half note (followed by a half rest).

After a half rest in Bar 10, muted CB I thru IV play *mf* > Great octave A half note tied to whole notes next two bars. After a half rest in Bar 10, the C. Fag plays Great octave A half note *p* > tied to whole note next bar. After a half rest in Bar 10, Fags I-II play *p* > small octave A/middle C half notes up to (Bar 11) Bb/D half notes back to A/C half notes to (Bar 12) Bb/D half notes back to A/C half notes to (Bar 13) Bb/D whole notes tied to whole notes next bar. After a half rest in Bar 10, Fags III-IV play small octave D/F# half notes to (Bar 11) E/G half notes back to D/F# half notes to (Bar 12) E/G half notes back to D/F# half notes to (Bar 13) E/G whole notes tied to whole notes next bar. You may have noticed that the bassoons play alternating D Dom 7th (D/F#/A/C) to E half-dim 7th (E/G/Bb/D) chords. After a half rest in Bar 10, the timp beats *pp* Great octave A to A quarter notes to (Bar 11) A quarter note (followed by a quarter rest) to A-A quarter notes (repeated next bar) to (Bar 13) A quarter note (followed by a quarter rest) up to E-E quarter notes (repeated next bar). In Bar 13, CB V-VIII pluck pizzicato Great octave A-A down to E-E quarter notes (repeated next bar).

The darkness motif is played for the third and final time in this cue in Bars 15-17. Bass clarinets I-II play Line 1 A-G-F-E [written B-A-G-F#] legato quarter notes *p* < to (Bar 16) D-E-F-G 8ths to Ab half note decrescendo to (end Bar 17) whole rest held fermata. Bass clarinets III-IV play this an octave lower register. After a half rest in Bar 16, the C.B. clarinet plays small octave D-E-F-G legato 8ths to (end Bar 17) Ab whole note held fermata *f* >.

Handwritten musical score for "Crown & Francis". The score is written on ten staves. The instruments listed on the left are: (Cont) Penny Tare, Bass Cls (34), C.B. Cl (12), Fogs (34), C. Fog, HP I, HP II, and CB (1,2,3,4). The score includes various musical notations such as notes, rests, and dynamic markings. A red bracketed note in the middle of the score reads "[Hand-copied by Bill Weibel]". The score is numbered 13 through 17 at the bottom, and a large number 47 is written on the right side.

End of cue.

XI [CIM 198] "Crown & Francis" *Moderato* in C time, 17 bars, :45, one page (page 25). Scene: Francis and Crown are out on the street, and Francis tells him about Jack-the-Ripper in London and how the recent murders in town show the same *modus operandi*. The music plays as they walk to Dulcey's hotel where Mr. Shelton (Tom Skerritt) is sitting alone, having a drink. As Crown and Francis walk back to the hotel, we find four 8th notes to half note pattern alternating between the four bass clarinets and later the two harps.

C 1m 198 [A Knife in the Darkness]
 Mod To (0053-60) XI Crown & Francis B. Herrmann

Hand-copied by Bill W. Rubel

Bass clarinets I-II play *f* < > Line 1 D-E-F-G [written E-F#-G-A] legato 8ths (crossbeam connected) to A [written B] half note (repeated next bar) to (Bar 3) E-F-G-A 8ths to Bb half note (repeated in Bar 4). After a half rest in Bar 1, bass clarinets III-IV play small octave Eb-F-Gb-Ab 8ths to (Bar 2) A half note back to Eb-F-Gb-Ab 8ths to (Bar 3) A half note to G-A-Bb-Line 1 C 8ths to (Bar 4) Line 1 Db [written Eb] half note down to G-A-Bb-C 8ths to (Bar 5) Db whole note legato down to (Bar 6) F# [written G#] whole note decrescendo hairpin. Bass clarinets I-II return in Bar 7 to play small octave F whole note crescendo hairpin down to (Bar 8) D whole note decrescendo hairpin. In Bar 5, *sords* CB I-II are *pizz* on small octave A/middle C# quarter notes down to G/B quarter notes back up to A/C# quarter notes to Bb/D quarter notes (silent next bar). Muted CB III (IV is silent) in Bar 5 pluck small octave F#-E-F#-G quarter notes (silent next bar) but CB IV in Bar 6 pluck *pp* small octave C# down to Great octave B up to C# to D quarter notes. CB V-VI in Bar 6 pluck Great octave F#/A quarter notes to E/G quarter notes to F#/A to G/Bb quarter notes. So here we find the simple triads of F# min (F#/A/C) to E min (E/G/B) to F# min to G min (G/Bb/D) in Bars 5-6. The Db whole note of the bass clarinets in Bar 5 do

not change the F# min since it is enharmonic C# but temporarily adds to the E min with the flatted 5th (Db) from, say, the E min 7th (E/G/B/D), and adds dissonance or ambiguity to the G min since there we have both the D and Db notes temporarily (quarter note value only). In Bar 7, CB I-II return to pluck Ab/middle C quarter notes to G/B quarter notes to A/C and then Bb/D quarter note dyads. CB III pluck F-E-F-G quarter notes. In Bar 8 CB IV-V-VI pluck Great octave F/Ab/small octave C quarter notes to E/G/B quarter notes to F/Ab/C quarter notes to G/Bb/small octave D quarter notes. So in Bar 7 (and Bar 8) we have the CB playing F min (F/Ab/C) to E min (E/G/B) to F min to G min (G/Bb/D) quarter note triads in various inversions. The F note of the bass clarinets changes the tonality temporarily in a few chords in Bar 7, and then the D whole note in Bar 8 changes the F min to D dim 7th (D/F/Ab/C), and changes the E min to E min 7th (E/G/B/D) but of course does not change the G min (G/Bb/D).

Handwritten musical score for Bass Clarinet, Harp I, Harp II, and Contrabass. The score shows measures 12 through 17. Bass Clarinet (measures 12-17) plays a sequence of chords: F# minor, E minor, F minor, and G minor. Harp I (measures 12-17) plays a sequence of chords: D-E-F-G, A, E-F-G-A, and Bb. Harp II (measures 12-17) plays a sequence of chords: D-E-F-G, A, E-F-G-A, and Bb. Contrabass (measures 12-17) plays a sequence of chords: F# minor, E minor, F minor, and G minor. The score is handwritten and includes a red bracketed note: "Hand-copied by Bill Warlock". The page number 45 is written in the bottom right corner.

In the next four five bars, the harps take over the pattern initially played by the bass clarinets. In Bar 9, harp I (both staves in the bass clef) sound *f* Great octave (bottom staff) and small octave (top staff) D-E-F-G 8ths (crossbeam connected) to A half note (repeated next bar) to (Bar 11) E-F-G-A 8ths to Bb half note (repeated next bar). After a half rest in Bar 9, harp II plays forte Contra-octave (bottom staff) and Great octave (top staff)

Eb-F-Gb-Ab 8ths to (Bar 10) A half note down to Eb-F-Gb-Ab 8ths to (Bar 11) A half note to adjacent G-A-Bb-C 8ths to (Bar 12) Great octave and small octave Db half note down to G-A-Bb-C 8ths to (Bar 13) Db half note (followed by a half rest).

In Bar 13, bass clarinets I-II-III play *pp* < > Line 1 F#/A/Line 2 C# quarter notes to E/G/B quarter notes to F#/A/C# quarter notes to G/Bb/D quarter notes (repeated next bar). Bass clarinet IV plays *p* < small octave Bb [written Line 1 C natural] whole note to (Bar 14) small octave F# [written G#] whole note decrescendo hairpin. In bar 15, bass clarinets I-II-III continue on Line 1 F/Ab/Line 2 C quarter notes to E/G/B quarter notes to F/Ab/C quarter notes to G/Bb/D quarter notes (repeated next bar). Bass clarinet IV plays small octave F whole note down to (Bar 16) D whole note.

In end Bar 17, bass clarinets I-II-III settle on Line 1 F#/A/Line 2 C# [written G#/B/Line 2 D#] whole notes decrescendo and held fermata. Once again this is the F# minor triad in root position.

End of cue.

XII [CIM 199] "At The Bar" *Lento* in C time, 32 bars, 1:42, two pages (pages 26-27). Scene: The Marshall tells Francis that he's going back outside the foggy night streets to let a stalker who was "dogging my tracks" catch up to him alone.

The "walking" or even "stalking" pace is played by consistent quarter notes of the *sords* contrabasses. CB I-II pluck pizzicato Line 1 D-D-D-C# quarter notes *pp* to (Bar 2) C-C-C-C# quarter notes (repeat these two bars in Bars 3-4). CB III-IV pluck small octave Bb-Bb-Bb-A quarter notes to (Bar 2) Ab-Ab-Ab-A quarter notes (repeat next two bars). CB V-VI pluck small octave G-G-G-F# quarter notes to (Bar 2) F-F-F-F# quarter notes (repeated next two bars). CB VII-VIII pluck small octave Eb-Eb-Eb-Eb quarter notes to (Bar 2) Db-Db-Db-Db quarter notes (repeated next two bars).

Cim 199 [AKnife in the Darkness] (0461) XII AT The Bar B. HERRMANN

Lento

12 Bass Cts 34 C.B. Clar 12 Fags 34 C. Fag

Hand-copied by Bill Wachel

12 CB 34 46 78

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Bass clarinets I-II-II in Bar 1 play *pp* < Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] dotted half notes to F#/A/C# quarter notes to (Bar 2) F/Ab/C dotted half notes to F#/A/C# quarter notes decrescendo. The legato phrase slur is over the two bars. Bass clarinet IV plays small octave Bb [written Line 1 C] whole note to (Bar 2) Ab [written Bb] whole note. The C.B. clarinet plays Line 1 Eb [written Line 1 F] whole note to (Bar 2) Db whole note. In Bars 3-4 the bassoons and C. Fag take over for this "cell." Fags I-II-III play small octave G/Bb/Line 1 D dotted half notes *pp* < to F#/A/C# quarter notes to (Bar 4) F/Ab/C dotted half notes to F#/Bb/D quarter notes. Fag IV plays Great octave Bb whole note to (Bar 4) Ab whole note. The C.

Fag plays small octave Eb whole note to (Bar 4) Db whole note. The first three bassoons in Bar 3 play G min (G/Bb/D) to F# min (F#/A/C#) but, in the larger context, the Eb whole note of the C. Fag makes the dotted half notes into the Eb maj 7th (Eb/G/Bb/D) but that Eb whole note and also Bb (of bass clarinet IV) adds color dissonance to that quarter note F# min triad. The Db whole note in Bar 4 creates a seventh chord in the otherwise F min (F/Ab/C) dotted half note triad of the first three bassoons, and you hear the combined Db maj 7th (Db/F/Ab/C). Herrmann had Fag II play the F# quarter note at the end of this bar but probably he should've notated instead the enharmonic Gb. The Db whole note adds ambiguity there also since we have the temporary sounding of the D note and the Db note, plus the Ab note.

In Bar 5, CB I-II pluck small octave B-B-B-Bb quarter notes to (Bar 6) A-A-A-Bb quarter notes (repeated next two bars). CB III-IV pluck G-G-G-Gb notes to (Bar 6) F-F-F-Gb notes. CB V-VI pluck E-E-E-Eb notes to (Bar 6) D-D-D-Eb notes (these two bars repeated in Bars 7-8). Bass clarinets I-II-III return to play *pp* < Line 1 E/G/B (E min) dotted half notes to Eb/Gb/Bb (Eb min) quarter notes to (Bar 6) D/F/A (D min) dotted half notes to Eb/Gb/Bb (Eb min) quarter notes. Bass clarinet IV plays small octave GG whole note to (Bar 6) A whole note, while the C.B. clarinet plays Line 1 C to D whole notes. In bar 7, Fags I-II-III return to play small octave E/B/B dotted half notes to Eb/Gb/Bb quarter notes to (Bar 8) D/F/A dotted half notes to Eb/Gb/Bb quarter notes. Fag IV plays Great octave G whole note to (Bar 8) A whole note, while C. Fag plays small octave C to D whole notes.

In Bar 9, CB I-II pluck Line 1 Eb-Eb-Eb-D quarter notes to (Bar 10) C#-C#-C#-D quarter notes (these two bars repeated in Bars 11-12). CB III-IV pluck Cb-Cb-Cb-small octave Bb quarter notes to (Bar 10) A-A-A-Bb quarter notes (repeated next two bars). CB V-VI pluck small octave Ab-Ab-Ab-G quarter notes to (Bar 10) F#-F#-F#-G quarter notes (repeated next two bars). CB VII-VIII pluck small octave E-E-E-E quarter notes to (Bar 10) C#-C#-C#-C# quarter notes (repeated next two bars). Bass clarinets I-II-III play Line 1 Ab/Line 2 Cb/Eb dotted half notes to G/Bb/D quarter notes to (Bar 10) F#/A/Line 2 C# dotted half notes to G/Bb/D quarter notes. Bass clarinet IV plays small octave B whole note to (Bar 10) Line 1 C# whole note, while C.B. clarinet plays Line 1 E to F# whole notes. Fags I-II-III in Bar 11 play Ab/Line 1 Cb/Eb dotted half notes to G/Bb/D quarter notes to (Bar 12) F#/A/C# dotted half notes to G/Bb/D quarter notes. Fag IV plays Great

octave B whole note up to (Bar 12) small octave C# whole note, while C. Fag plays small octave E to F# whole notes.

In Bar 13 (:43), harp I is arpeggiando (vertical wavy line rolled chord) *p* < *mf* on Great octave (bottom staff) and small octave (top staff) C/E/G/B quarter notes (C maj 7th) played 3X (followed by a quarter rest) and repeated next bar, and then (Bar 15) Contra-octave B/Great octave D/F/A and (top staff) Great octave B/small octave D/F/A (B half-dim 7th) quarter notes played 3X (followed by a quarter rest), and repeated in Bar 16. After a half and quarter rest in Bar 13, harp II plays *f* Great octave and small octave Cb/Eb/Gb/Bb (Cb maj 7th) quarter notes arpeggiando (repeated next three bars). All bass clarinets and C.B. clarinet in Bar 13 play *pp* < small octave G [written A] dotted half note to F# [written G#] quarter note (repeated next bar) to (Bar 15) F dotted half note to E quarter note (repeated in Bar 16). While not marked as *arco* on the score in Bar 14, CB I thru IV play *pp* < small octave G dotted half note to F# quarter note (silent next bar) to (Bar 16) F dotted half note to E quarter note. CB V thru VIII play this pattern in the Great octave register. The timp in Bar 13 beats *pp* small octave C-C-C quarter notes followed by a quarter rest (repeated next bar) to (Bar 15) D-D-D quarter notes (repeated next bar).

In Bar 17 (start of page 27), harp I is arpeggiando on Great octave and small octave C/E/G/B quarter notes played 3X (followed by a quarter rest) to (Bar 18) B/D/F/A quarter note chords played 3X (followed by a quarter rest). Repeat these two bars for harp I in Bars 19-20. After a half and quarter rest in Bar 17, harp II plays forte Great octave and small octave Cb/Eb/Gb/Bb quarter notes (repeated next three bars). The timp beats C-C-C quarter notes (followed by a quarter rest) to (Bar 18) D-D-D quarter notes (repeat these two bars in Bars 19-20). CB I thru IV play *f* > small octave G dotted half note to F# quarter note to (Bar 18) F dotted half note to E quarter note while altri CB play this an octave lower register (CB are silent in Bars 19-20). In Bar 19, all bass clarinets and C.B. clarinet play small octave G dotted half note to F# quarter note to (Bar 20) F dotted half note to E quarter note.

(Cont) ^{XII} At the Bar B. Herrmann

Handwritten musical score for "At the Bar" by B. Herrmann. The score is on aged paper and includes staves for Brass (Bsn, Trp), CB Clarinet, Harp I, Harp II, and CB. The music is in 3/4 time. The CB part is marked "pizz" and "col". The Harp parts are marked "arpeggiando". The score includes bar numbers 12, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32. A red bracket above the Harp I staff from bar 21 to 24 is labeled "Hand copied by Bill Wepel". The score ends with a double bar line and a "1:42" time signature.

CB are soli in Bars 21 thru 24. CB I-II are now back to *pizz* mode plucking *pp* small octave Eb/G quarter note dyad played 3X to E/G# dyad (repeated next bar) to (Bar 23) D/F# played 3X to E/G quarter notes (repeated next bar). CB III-IV pluck Great octave Bb/small octave C quarter note dyad played 3X to A/C# quarter notes (repeated next bar) to (Bar 23) Great octave B-B-B quarter notes in unison to G/small octave C quarter notes (repeated next bar). CB V-VI pluck small octave C/G dyads 3X to C#/G# (repeated next bar) to (Bar 23) Great octave B/small octave F# 3X to C/G quarter notes (repeated next bar). CB VII-VIII pluck Great octave Eb/Gb 3X to D/F quarter notes (repeated in Bar 22) to (Bar 23) D/F# 3x to C/E quarter notes (repeated in Bar 24).

In Bar 25, harp I is arpeggiando *mf* > on Great octave and small octave C/E/G/B quarter notes played 3X (followed by a quarter rest) and repeated thru Bar 28. Harp II is arpeggiando on Cb/Eb/Gb/Bb 3X (followed by a quarter rest) and repeated next three bars. The timp beats *pp* small

octave C-C-C quarter notes (followed by a quarter rest) to (Bar 26) D-D-D quarter notes (followed by a quarter rest). Repeat these two bars for the timp in Bars 27-28. All bass clarinets and C.B. clarinet in Bar 25 play *pp* < small octave G [written A] whole note to (Bar 26) F# whole note to (Bar 27) F whole note decrescendo to (Bar 28) E whole note.

In Bar 29, the timp beats C-C-C-D quarter notes (repeated next two bars) to (end Bar 32) C quarter note (followed by a quarter rest and then a half rest held fermata). CB I-II pluck small octave Eb/G quarter notes 3X to D/F# quarter notes (repeated next two bars decrescendo hairpin) to (end Bar 32) Eb/G quarter notes followed by rest marks. CB III-IV pluck Great octave Bb/small octave C quarter notes 3X to G/B quarter notes (repeated next two bars) to (Bar 32) Bb/C quarter notes followed by rests. CB V-VI pluck small octave G-G-G-F# and C-C-C-C# quarter notes (repeated next two bars decrescendo) to (Bar 32) C/G quarter notes followed by a quarter and then a half rest held fermata. CB VII-VIII pluck Great octave Eb/Gb quarter notes 3X to D/F# quarter notes (repeated next two bars) to (end Bar 32) Db/G *ppp* quarter notes followed by rests.

End of cue.

XIII [CIM200] "Deserted" *Vivo* in C time, 12 bars, :31. Scene: Crown climbs on a low roof along a walkway and waits for his stalker (Mr. Tipton from London). As he jumps on Tipton as he passes, the music furiously plays a frantic series of 16th notes.

Bass clarinets I-II play *a2* and *sff* small octave rinforzando B-A#-A#-A# 16ths (connected as a figure by two crossbeams) to A#-A-A-A 16ths to A-Ab-Ab-Ab 16ths to Ab-G-G-G 16ths. Repeat next bar. Bass clarinets III-IV play small octave G-F#-F#-F# 16ths to F#-F-F-F 16ths to F-Fb-Fb-Fb 16ths to Fb-Eb-Eb-Eb 16ths. Repeat next bar. The C.B. clarinet plays *sff* Line 1 E [written F#] 8th (followed by an 8th rest) down to small octave B [written middle C#] 8th (these two 8ths are crossbeam connected) followed by an 8th rest and then down to F 8th (followed by an 8th rest) up to Bb 8th (followed by an 8th rest). Repeat next bar. Fags I-II (and III-IV) play the bass clarinets in notes and register—although the Fags may show some enharmonic notes. So we find Fag I (and Fag III) playing rinforzando small octave B 8th legato to Bb-Bb-Bb (instead of A# that the bass clarinet has

written) to Bb-A-A-A 16ths to A-Ab-Ab-Ab 16ths to Ab-G-G-G 16ths (repeated next bar). Fag II (and IV) play small octave G-Gb-Gb-Gb 16ths to Gb-F-F-F 16ths to F-Fb-Fb-Fb 16ths to Fb-Eb-Eb-Eb 16ths. The C.Fag plays *sff* Great octave E 8th (followed by an 8th rest) down to Contra-octave B 8th (followed by an 8th rest) up to Great octave F 8th (followed by an 8th rest) down to Contra-octave Bb 8th (followed by an 8th rest). Repeat next bar. The timp beats *sff* small octave E 8th down to Great octave B 8th down to Great octave F 8th up to Bb 8th in the rest pattern already given. Repeat next bar. Harps are tacet.

C1m 200 [A Knife in the Darkkross] (0460) XIII Deserted B. HERRMANN

Vivo

12 34

Bass Cls (8th) 34

C.B. Cls (8th)

[Hand-copied by Bill Wrebel]

12 34

Fags 34

C. Fag

12 34

CB 34

56

78

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

In Bar 3 (:05), CB I thru IV play *sff* small octave rinforzando G 8th legato to F#-F#-F# 16ths to the next figure of A rinforzando 16th down to F#-F#-F# 16ths to the next figure of Bb-F#-F#-F# 16ths to B-F#-F#-F# 16ths. Repeat in Bar 4. CB V thru VIII play the same but an octave lower register.

Then Bars 5-6 repeat Bars 1-2.

In Bar 7 (:15), CB I-II play small octave E-Eb-Eb-Eb 16ths figure played twice to G-F#-F#-F# figure played twice (repeated in Bar 8). CB III-IV play small octave C-Cb-Cb-Cb 16ths played twice to Eb-D-D-D 16ths played twice (repeated next bar). CB V-VI are *col* CB I-II, and CB VII-VIII are *col* CB III-IV.

(cont) Deserted

12 Branches

34

C.B. (large)

12 Fog

34

C. Fog

12 CB

34

56

78

10

31

11

Then Bars 9-10 repeat Bars 1-2 once again.

In Bar 11 (:25), CB I-II-III-IV play small octave G-F#-F# 16ths (followed by a 16th rest) to G-F#-F# 16ths (followed by a 16th rest) to G rinforzando 16th legato to F# 16ths (followed by an 8th rest) to G-F# 16ths (followed by an 8th rest). Altri CB play this an octave lower register.

In end Bar 12, bass clarinets play *sf* > Line 1 Gb/Bb whole notes held fermata, while bass clarinets III-IV play middle C/E whole notes, and C.B. clarinet on small octave G whole note held fermata. Fags I-II play *sf* > small octave Gb/Bb whole notes held fermata while Fags III-IV play C/E whole notes, and C. Fag on Great octave G whole note. There is tonal ambiguity here with the simultaneous sounding of Gb and G notes.

End of cue.

XIV [CIM 201] "Against The Wall" 2 bars, :04 and ½; one page (page 29). Scene: Crown has Tipton against a building wall near a street light. Tipton, a bit shaken up, informs him that they are both seeking the same man. "And whom may that be, Mr. Tipton!" He answers, "He calls himself Jack the Ripper!" The music plays a dramatic revelation tag in polychordal fashion (C maj & Gb maj) as the scene fades out for a commercial break. The cue ends on a timp roll of Gb/Bb. Incidentally, I hand-copied this cue June 9, 1995 at UCLA. All previous cues I managed to xerox I believe in 1989 when the CBS material was first made available (and photocopying was initially allowed for about a year before UCLA management finally put an end to that practice!).

Specifically, in Bar 1, bass clarinets I-II play *sfp* < small octave Gb/Line 1 E [written Ab/F#] whole notes to Gb/E half notes to (end Bar 2) same Gb/E double-dotted whole notes *sff* and held fermata. Note: As I discussed in various other Herrmann scores (such as *Mysterious Island*), I cannot understand why he chose to notate (in many but not all cases) a full note in 3/2 time as a double-dotted whole note instead of the normal or conventional dotted whole note (a dot signifies a half value of the note it is attached to). Perhaps there is some precedent in old classical or romantic period music that Herrmann latched on to.

Cim 201 "Knife In The Darkness"

P. 29

Box 42

'Against the Wall'

XIV (0463)

Handwritten musical score for "Against the Wall" (XIV 0463). The score is written on multiple staves, including Bass Clef (12/34), C.B. CL, Fags (12/34), CF, D, Hp I, Hp II, and CB (12/34/56/78). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sfz* and *sf*. A section of the score is marked "(hand-copied)". The score concludes with a double bar line and the number 04 1/2.

Hand-copied by Bill Wrobel 6/9/95

Bass clarinets III-IV play small octave Bb/Line 1 Db whole notes to Bb/Db half notes crescendo to (Bar 2) Bb/Db double-dotted whole note held fermata. The C.B. clarinet plays *sfp* < Line 1 Db [written Eb] whole note to Db half note to (Bar 2) Db double-dotted whole note *sff* and held fermata. Fags I-II play small octave G/Line 1 C whole note to G/C half notes to (Bar 2) G/C double-dotted whole notes held fermata. Fags III-IV play small octave E/middle C whole note to half notes to (Bar 2) double-dotted whole notes. In Bar 2, the C. Fag play *sff* Great octave Db double-dotted whole note held fermata. Harp I plays *sff* Great octave E/G/small octave C and (top staff) E/G/Line 1 C whole notes let vibrate (followed by a half rest) to (Bar 2) double-dotted whole notes *sff* (*L. V.*) and held fermata. Harp II plays this pattern on Contra-octave Gb/Bb/Great octave Db/Gb/Bb/small octave Db notes.

In Bar 2, CB I-II show up to play *sff* small octave G/middle C double-dotted whole notes held fermata. CB III-IV play small octave Db/E double-dotted whole notes held fermata. CB V-VI play Great octave Gb/Bb double-dotted whole notes held fermata. CB VII-VIII play Great octave Db double-dotted whole note held fermata. The timp is rolled *sf* between Great octave Gb-Bb dotted half notes (notated like the fingered trem of the strings) to another such Gb up to Bb figure (but the second one held fermata and decrescendo).

End of cue.

XV [CIM 202] "Fog" *Lento* in C time, 34 bars, 1:43. Scene: Crown tells MacGregor that he wants everybody off the streets: "Box them in!" Then he goes out, making his rounds in the fog, where he meets up with Mr. Tipton again (who is also staking out signs of the stalker). I hand-copied this cue on June 9, 1995 on Judy Green Music M-329.

In Bar 1 (start of page 30), all bass clarinets and C.B. clarinet play *p* < descending quarter notes Line 1 Db legato to small octave Bb to Gb to F [written Line 1 Eb-C-small octave Ab-G] to (Bar 2) E [written F#] whole note *f* >. After a quarter rest in Bar 2, Fags I-II play *p* > small octave G/middle C quarter notes legato up to Ab/Db quarter notes back down to G/C quarter notes. After a quarter rest, Fags III-IV play small octave C/E to Db/F to C/E quarter notes. In Bar 3, CB I thru IV pluck *mf* > descending

quarter notes Line 1 Db-small octave Bb-Gb-F to (Bar 4) E quarter note *p* (followed by a quarter and half rest). CB V thru VIII play this an octave lower register. In bar 4, the C. Fag plays *mf* > Great octave E whole note. The C.B. clarinet plays small octave E [written F#] whole note. After a quarter rest in Bar 4, Fags I-II play small octave Ab/Line 1 Db quarter notes to A/D quarter notes to Ab/Db quarter notes. After a quarter rest, Fags III-IV play small octave Db/F to D/F# to Db/F quarter notes.

In Bar 5, CB I thru IV pluck Line 1 D-small octave B-G-F# quarter notes to (Bar 6) F quarter note (followed by a quarter and half rest). Altri CB play this an octave lower register. The C.B. clarinet in Bar 6 plays *mf* > small octave F whole note legato to (Bar 7) E whole note. The C. Fag plays Great octave F to E whole notes. After a quarter rest in Bar 6, Fag I plays small octave Bb-A-Bb quarter notes (repeated next bar). After a quarter rest, Fag II plays small octave F dotted half note (repeated next bar). After a quarter rest, Fags II-IV play Great octave BB/small octave Db quarter notes to A/D quarter notes to Bb/Db quarter notes (repeated next bar). CB in Bars 8-9 repeat Bars 3-4. In Bar 9, the C.B. clarinet plays small octave E whole notes, and the C. Fag plays Great octave E whole note decrescendo. All bass clarinets in Bar 9 play descending legato quarter notes Line 1 E-C#-small octave Bb-Gb crescendo to (Bar 10) F whole note forte decrescendo to (Bar 11) E whole note *p*. After a quarter rest in Bar 10, Fags I-II play Line 1 Cb/Eb quarter notes down to Bb/D to Cb/Eb legato quarter notes (repeated

next bar)> After a quarter rest, Fags III-IV play small octave Eb/Ab to D/G to Eb/Ab quarter notes (repeated next bar).

CB repeat Bars 5-6 in Bars 12-13. Bass clarinets and C.B. clarinet repeat Bar 1 in Bar 13 to (Bar 14) small octave E whole note to (Bar 15) Eb whole note to (Bar 16) D whole note. After a quarter rest in Bar 14, Fags I play small octave Bb/Line 1 D quarter notes to A/C# quarter notes to Bb/D quarter notes (repeated next two bars). After a quarter rest, Fags III-IV play small octave D/G to C#/F# to D/G quarter notes (repeated next two bars). CB repeat Bars 3-4 in Bars 17-18. Fags repeat Bar 2 in Bar 18. The C.B. clarinet in bar 18 plays small octave E [written F#] whole note decrescendo, and the C. Fag plays Great octave E whole note. Bass clarinets repeat Bar 1 in Bar 19 to (Bar 20) E whole note tied to whole note next bar. The C.B. clarinet in Bar 20 also plays small octave E whole note tied to next bar.

Also in Bar 20, CB I thru IV play *pp* < small octave G/B quarter note dyad played 3X to Gb/Bb quarter notes repeated thru Bar 24. CB V thru VIII pluck Great octave G/B dyads 3X to Gb/Bb quarter notes (repeated next four bars). In Bar 22, Fags I-II play *pp* < small octave G/B dotted half notes to Gb/Bb quarter notes up to (Bar 23) B/Line 1 D dotted half notes to Bb/Db quarter notes down to (Bar 24) G/B dotted half notes to Gb/Bb quarter notes.

In Bar 25, CB I thru IV now pluck small octave F/A quarter notes 3X to Fb/Ab quarter notes (repeated next two bars) to (Bar 28) Gb/Bb dyad 3X to G/B quarter notes (repeated next two bars) to (Bar 31) F/A quarter notes 3X to Fb/Ab quarter notes (repeated next two bars) and silent in end Bar 34 (whole note held fermata). CB V thru VIII play this an octave lower register.

Hand-copied by Bill Wrobel 6-9-95 UCLA

Fags II-IV in Bar 25 play *pp* small octave F/A dotted half notes up to Ab/middle Cb quarter notes to (Bar 26) F/A dotted half notes to Fb/Ab quarter notes to (Bar 27) F/A dotted half notes up to Ab/Cb quarter notes. In Bar 28, Fags I-II return to play Gb/Bb dotted half notes to G/B quarter notes to (Bar 29) Bb/Line 1 Db dotted half notes to B/D quarter notes to (Bar 30) Bb/Db dotted half notes down to G/B quarter notes. In bar 31, Fags III-IV return to play F/A dotted half notes to Fb/Ab quarter notes (repeated next bar) to (Bar 33) F/A dotted half notes up to Ab/Cb quarter notes to (end Bar 34) Line 1 D/F whole notes decrescendo and held fermata. After a half and quarter rest in Bar 33, Fags I-II play small octave Ab/middle (Line 1) Cb quarter notes to (Bar 34) D/F whole notes held fermata.

End of cue. [7:23 pm Sunday, December 2008. Doing very good progress today, concentrating on this score rundown project. My plan is to

finish it and Blog # 38 by early January so it can be updated for the 10th anniversary of this Film Score Rundowns site]

XVI [CIM 203] "Three Indians" *Lento* in C time, 14 bars, :44, one page (page 32). Scene: Crown visits the camp of the three Indians who earlier took away their companion's body (see Cue VIII). They tell him they're waiting. "Waiting for what?" Answer: "We're waiting." As he starts to leave, the music commences. The music ends when Dulcey tells a cowboy he can sleep in one of the crowded rooms. I hand-copied this cue also on 6/9/95.

The music starts the way the previous cue ended in the final section. *Sords* CB I-II-III-IV pluck *pizz pp* < small octave G/B to G/B to G/B to Gb/Bb quarter notes (repeated next two bars). Muted contrabasses V thru VIII play this an octave lower register. Fags I-II (treble clef) play *pp* < Line 1 G/B dotted half notes to Gb/Bb quarter notes to (Bar 2) B/Line 2 D dotted half

notes to Bb/Db quarter notes to (Bar 3) G/B dotted half notes to Gb/Bb quarter notes. Fags III-IV play this an octave lower register. In Bar 4 (:08 2/3), bass clarinets I-II play *p* > Line 1 D/F# [written E/G#] dotted half note down to C/E [written D/F#] quarter notes (repeated next bar) to (Bar 6) small octave B/Line 1 D# dotted half notes to Bb/D quarter notes (repeated next bar). Bass clarinets III-IV in Bar 4 small octave F#/B dotted half notes to E/A quarter notes (repeated next bar) to (Bar 6) E/G# dotted half notes to Eb/Gb quarter notes (repeated next bar). The C.B. clarinet plays small octave B [written Line 1 C#] dotted half note to A quarter note (repeated next bar) to (Bar 6) G# dotted half note to G quarter note (repeated next bar).

In Bar 8, the *solo* harp I plays *mf* > ascending quarter notes. The bottom staff plays Great octave A-B-small octave C#-D to (Bar 9) E-F#-G#-A. The top staff of harp I plays small octave C#-D-E-F# to (Bar 9) G#-A-B-middle C#. In Bar 10, harp II takes over this pattern. The bottom staff plays Great octave A-B-small octave C-D to (Bar 11) E-F#-G-A quarter notes. The top staff plays small octave C-D-E-F# to (Bar 11) G-A-B-Line 1 C quarter notes.

Back in Bar 8, bass clarinets I-II play small octave A/Line 1 C# whole notes decrescendo and tied to dotted half notes next bar (followed by a quarter rest) while bass clarinets III-IV play this on small octave D/F# tied notes, and C.B. clarinet on small octave F# tied notes. In Bar 10, bass clarinets I-II play Line 1 C/E whole notes tied to dotted half notes next bar (followed by a quarter rest) while altri bass clarinets play this on small octave E/A tied notes, and C.B. clarinet on small octave A tied notes.

In Bar 12, *arco* CB I-II play *p* > Line 1 F# legato to E 8th notes (crossbeam connected) to three more such two-note figures (each *p* >), repeated in Bar 13. CB III-IV play this pattern on small octave F#-E repeated figures. CB V-VI-VII-VIII play *p* Great octave F#/B quarter note dyad 4X (repeated next bar). The timp in Bar 12 beats *pp* Great octave B-B-B-B quarter notes (repeated next bar).

In end Bar 14, CB I-II play Line 1 F#-E 8ths followed by a quarter rest and then a half rest held fermata. CB III-IV play small octave F# to E 8ths followed by rests. CB V thru VIII play Great octave F#/B quarter notes (followed by a quarter rest) to G/B quarter notes (followed by a quarter rest held fermata). The timp beats Great octave B quarter note (followed by a

quarter rest) to same B quarter note (followed by a quarter rest held fermata).

End of cue.

XVII [CIM 204] "The Letter" *Allegro Pesante* in C time, 3 bars, :06, one page (page 33). Scene: Marshall Crown reads a letter written to him by "Jack." In it he says that he's ready to kill again and that he has outsmarted Crown.

CIM 204
p. 33

Allegro Pesante

XVII (0473) The Letter

12 B-CL3
34
C.B. CL

12 FOS
34
C.F.

12
34
56
70
CB

① ② ③

:06

In the grace bar, bass clarinets I-II play *ff* Line 1 E-F#-G-A legato 16ths to (Bar 1) Bb rinforzando dotted quarter note down to G 8th up to Line 2 C# dotted quarter note to Line 1 Bb 8th up to (Bar 2) Line 2 F# [written G#] rinforzando half note down to (no longer unison or *a2*) Line 1 Gb/Bb half notes *sfp* < and tied to (end Bar 3) whole notes held fermata crescendo *sff*. Bass clarinets play the first two bars as bass clarinets I-II but an octave lower register to (Bar 2) Line 1 F# rinforzando half note down to Line 1 C/Eb half notes tied to whole notes next bar held fermata. After a half rest in Bar 2, the C.B. clarinet plays *sfp* < small octave F# half note tied to whole note next bar crescendo *sff* and held fermata.

Fags I-II play the pattern as delineated for the bass clarinets in the grace bar and Bar 1 but written an octave lower register. Fags III-IV play this an octave lower than I-II. In Bar 2, Fags I-II play Line 1 F# rinforzando half note to Line 1 C/Line 2 C half notes tied to whole notes next bar. Fags III-IV in Bar 2 play small octave F# half note up to Line 1 E/G half notes tied to whole notes next bar. After a half rest in Bar 2, the C. Fag plays Great octave F# half note tied to whole note < *sff* next bar and held fermata. CB I thru IV play as Fags I-II up to (Bar 2) Line 1 F# whole note down to (Bar 3) Great octave F# whole note held fermata. CB V thru VIII play as Fags III-IV (Great octave register) to (Bar 2) small octave F# whole note down to (Bar 3) Great octave F# whole note *sff* > and held fermata. After a half rest in Bar 2, the timp is trill *sf* > on Great octave F# half note tied to (Bar 3) whole note.

Dissonant end to a stressful scene. The tonality is ambiguous due to the Gb/G tones (F# enharmonic as well). Tritones abound with the C to Gb (d5 version) and C/F# (A4 version), and also E up to Bb (d5 interval version). End of cue.

XVIII [CIM 205] "Word From London" *Allegro Pesante* in C time, 22 bars, 1:03. Page 34 of score. Crown and MacGregor rush up to Tipton's room when Dulcey alerts them of where he's staying. Fearing the worst, they indeed find him dead.

C. 205 p. 34 XVIII (048) WORD FROM LONDON B. Henmann
 "Knife In The Back" allargo Pesante meno

Hand-copied by Bill Wrobel 6/9/95 UCUA

In the grace bar, all CB play *sff* Great octave E-F#-G-A legato 16ths to (Bar 1) Bb rinforzando dotted quarter note down to G 8th up to small octave C# rinforzando dotted quarter note down to Bb 8th up to (Bar 2) small octave F# rinforzando whole note *sff* tied to whole note next bar and tied to quarter note in Bar 4 (followed by a quarter and half rest). After a quarter rest in Bar 2 (*Rall.*), Fags I-II play *mf* > Line 1 E/G half notes to D/F quarter notes down to (Bar 3) small octave A/middle C half notes to F#/A quarter notes to E/F# quarter notes tied to quarter notes next bar to C/E half notes *p* (followed by a quarter rest). Fags III-IV play this three-bar legato phrase an octave register lower. The timp is trill (*tr*~~~~~) rolled *mf* > on Great octave F# whole note in Bar 2 to (Bar 3) same F# whole note to (Bar 4) F# quarter note (followed by a quarter and half rest).

After a half and quarter rest in Bar 4 (*meno*), all bass clarinets and C.B. clarinet play small octave E-F#-G-A legato 16ths to (Bar 5) Bb rinforzando dotted quarter note down to G 8th up to Line 1 C# rinforzando dotted quarter note to Bb 8th up to (Bar 6) Line 1 F# rinforzando whole note *sff* decrescendo and tied to dotted half note next bar (followed by a quarter rest). After a quarter rest in Bar 6, CB I-II pluck *pizz* and *mf* < Great octave G/B quarter notes to same G/B quarter notes to Ab/small octave C quarter notes to (Bar 7) G/B to G/B quarter notes to Ab/C quarter notes (followed by a quarter rest). After a quarter rest, CB III-IV pluck Great octave E-E-F quarter notes to (Bar 7) E-E-F quarter notes (followed by a quarter rest). CB V-VI are *col* CB I-II, and CB VII-VIII are *col* CB III-IV.

After a half and quarter rest in Bar 7, Fags I-II-III-IV play Great octave E-F#-G-A 16ths to (Bar 8) Bb rinforzando dotted quarter note down to G 8th up to small octave C rinforzando-marked dotted quarter note down to Bb 8th up to (Bar 9) small octave F# rinforzando whole note tied to dotted half note next bar (followed by a quarter rest). The C. Fag in Bar 9 plays *sff* small octave F# whole note tied to dotted half note next bar. After a quarter rest in Bar 9, CB I-II pluck small octave C/E down to A/C back to C/E quarter notes crescendo to (Bar 10) A/C up to C/E to A/C decrescendo quarter notes (followed by a quarter rest). After a quarter rest, CB III-IV play Great octave A down to E up to A quarter notes down to (Bar 10) E up to A down to E quarter notes (followed by a quarter rest). Altri CB are *col* CB I thru IV.

After a half and quarter rest in Bar 10, bass clarinets and C.B. clarinet play small octave E-F#-G-A 16ths to (Bar 11) Bb rinforzando whole note *sff* tied to whole note next bar and tied to quarter note in Bar 13 (followed by a quarter and half rest). Similarly the timp is trill rolled Bars 11-13 on the same notes *mf* > but as Great octave Bb tied notes. After a quarter rest in Bar 11, Fags I-II play *mf* > Line 1 Eb/Gb whole notes to Cb/Eb quarter notes to (Bar 12) small octave Ab/middle Cb half notes to F/Ab quarter notes to Eb/F quarter notes tied to (Bar 13) quarter notes to Cb/Eb half notes. (followed by a quarter rest) Fags III-IV play this an octave lower register.

Cont ("Ward from London")

The image shows a handwritten musical score on aged, yellowed paper. The title at the top left is "Cont ('Ward from London')". The score is written for multiple instruments, with staves labeled on the left: B.C.L. (12, 34), C.B. (16), Fags (12, 34), H.P.I, H.P.II, and CB (11, 12). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *ff*, and *solo*. There are also bar numbers circled in some places, such as 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22. The bottom of the page has a handwritten note: "Hand-copied by Bill Weibel 6-9-95 UCLA".

After a half and quarter rest in Bar 13, CB I thru IV play small octave Eb-F-G-Ab 16ths to (Bar 14) A whole note decrescendo. After a quarter rest in Bar 14, CB V thru VIII play *sff* Great octave Eb-F-G-Ab 16ths to A half note. After a half and quarter rest in Bar 14, *solo* harp I plays *ff* small octave D-E-F-G 16ths to (Bar 15) Ab whole note let vibrate. After a quarter rest in Bar 15, harp II plays *ff* Great octave D-E-F-G 16ths to Ab half note.

After a half and quarter rest in Bar 15, bass clarinets I-II play *p* crescendo Line 1 D-E-F-G 16ths to (Bar 16, start of page 35) descending quarter notes Line 1 Ab-F-Eb-D up to (Bar 17) G-Eb-D-Eb quarter notes to (Bar 18) F# dotted quarter note *pp* > to G 8th to Ab half note down to (Bar 19) D dotted quarter note to Eb 8th to F half note. Bass clarinets III-IV and the C.B. clarinet play this an octave lower register.

In Bar 20, bass clarinets I-II play *mf* > Line 1 Eb/G dotted half notes (followed by a quarter rest) to (Bar 21) Eb/G dotted half notes *p* > (followed by a quarter rest) to (end Bar 22) Eb/G whole notes *pp* > and held fermata. Bass clarinets III-IV play small octave G/middle C dotted half notes *mf* > (followed by a quarter rest) to (Bar 21) G/C dotted half notes *p* > (followed by a quarter rest) to (Bar 22) G/C whole notes *pp* > and held fermata. The C.B. clarinet plays *mf* > Line 1 C dotted half note (followed by a quarter rest) to (Bar 21) C dotted half note *p* > (followed by a quarter rest) to (Bar 22) C whole note held fermata.

After a quarter rest in Bar 20, Fags I-II play *mp* > Line 1 Gb/Bb half notes to D/A quarter notes to (Bar 21), after a quarter rest, Gb/Bb half notes to D/A quarter notes once again (but this time *p* >) to (end Bar 22) a whole rest mark held fermata. After a quarter rest in Bar 20, Fags III-IV play *mp* > Line 1 C/Eb half notes to C/F# quarter notes (repeated next bar but *p* >). The cue ends with the bass clarinets and C.B. clarinets (as already delineated above) on the simple C min triad (C/Eb/G).

End of cue.

XIX [CIM 206] "Luggage" *Moderato* in C time, 14 bars, :49, one page (page 36). This cue and the next are a few of my favorite cues in this score. Scene: Crown tells Francis that they should search thru Tipton's luggage for clues, which they proceed to do.

The C.B. clarinet in Bar 1 plays *pp* Line 1 D [written E] legato to Db [written Eb] half notes crescendo to (Bar 2) C [written S] half note down to small octave B [written C#] decrescendo. After an 8th rest in Bar 1, bass clarinets I-II play *a2* < > Line 1 E up to G back to E [written F#-A-F#] 8th notes (crossbeam connected) followed by an 8th rest and another such three-

note figure crescendo-decrescendo (repeated next bar). Bass clarinets III-IV play this an octave lower register.

Cim 206 [A Knip in the Darkness] XIX (0482) "Luggage" B. Herrmann

Cinnamon Strip

12 Bass CLS (12, 32)

C.B. Clarinet (12)

Harps (I, II)

C.B. (1-4, 5-8)

Hand-copied by Bill Wroble

In Bar 3, *sords* CB I thru IV play *pp* < Great octave F# legato to G# half notes to (Bar 4) A# to B half notes decrescendo. CB V thru VIII play small octave F# to G# to (Bar 4) A# to B half notes. After an 8th rest in Bar 3, bass clarinets I-II play Line 1 E-F#-D legato 8ths (crossbeam connected) followed by an 8th rest and then another such three-note figure (repeated next bar). Bass clarinets III-IV play this an octave lower register. After an 8th rest in Bar 3, harp I plays *mf* small octave E-F#-D 8ths (followed by an 8th rest) to another such figure (and repeated next bar). Harp II plays this an octave lower register.

In Bar 5, the C.B. clarinet returns to play Line 1 C down to small octave B half notes to (Bar 6) Bb to A half notes. After an 8th rest in Bar 5, bass clarinets I-II play < > Line 1 Eb up to G back to Eb legato 8ths (followed by an 8th rest) to Eb-G-Eb 8ths < > once again (and repeated in Bar 6). Bass clarinets III-IV play this an octave lower register.

In Bar 7, CB return to play small octave and Great octave E up to Gb to (Bar 8) Ab to Bb legato half notes < >. After an 8th rest, bass clarinets play small octave and Line 1 D-Ab-E 8ths (followed by an 8th rest) and another such figure (repeated next bar). Harps play this in the Great octave and small octave registers.

[Hand-copied by Bill Wreld]

* Notes NOT played in these bars in the final recording session

149 $\frac{1}{3}$

(9) (10) (11) (12) (13) (14)

In Bar 9, the C.B. clarinet plays Line 1 C to small octave B to (Bar 10) Gb to F half notes. After an 8th rest, bass clarinets play small octave and Line 1 Eb up to Bb down to Gb 8ths figure (followed by an 8th rest) to another such figure (repeated next bar).

In Bar 11, CB return to play Great octave and small octave E up to Bb up to (Bar 12) small octave and Line 1 D to C# half notes. After an 8th rest, bass clarinets play small octave and Line 1 E-G-E 8ths (followed by an 8th rest) to another such figure (repeated next bar). Harps play this in the Great octave and small octave registers.

In Bar 12, after an 8th rest, bass clarinets play small octave and Line 1 Eb-G-Eb 8ths (followed by an 8th rest) to another such figure to (end Bar 14) whole rest held fermata. The C.B. clarinet in Bar 13 plays Line 1 C whole note crescendo hairpin legato down to (Bar 14) F# whole note decrescendo and held fermata.

End of cue.

XX [CIM 207] "Open Ceiling" *Moderato* in C time, 15 bars, :51. Scene: Crown spots an open escape door to the roof along the hotel upper floor corridor. As he manages to pop his head out into the roof, the music starts. Here we have a variation of the previous cue, but even better or more interesting, in my opinion.



Sords CB I thru IV play *mf* > Line 1 D to Db half notes to (Bar 2) C to small octave B half notes under the legato phrase arc. CB V thru VIII play this an octave lower register. After an 8th rest in Bar 1, bass clarinets I-II play *p* > Line 1 E up to G back to E legato 8ths (exactly as they played in Bar 1 of the previous cue) followed by an 8th rest and then another E-G-E legato 8ths figure *p* > (repeated next bar). Bass clarinets III-IV, however, do not play this an octave lower register (as in the “Luggage” cue). Instead they play Line 1 E/G [written F#/A] staccato 8ths dyad (dot over each note) played 3X (followed by an 8th rest) to another such figure (repeated next bar). Note: I am not exactly sure if bass clarinets play these two bars in the Line 1 register or small octave register. I say this because my hand-copied notes show that in subsequent bars, Herrmann inserted the 8 *L*----- symbol underneath the written Line 1 dyads from Bar 3 thru Bar 10.

In Bar 3, the C.B. clarinet plays *mf* > small octave F# to G# [written small octave G#-A#] half notes legato to (Bar 4) A# to B [written B#-middle C#] half notes. The contra bassoon plays *mf* > Great octave F# to G# to (Bar 4) A# to B half notes. After an 8th rest in Bar 3, bass clarinets play *p* > E-F#-D legato 8ths (crossbeam connected) followed by an 8th rest and then another such figure (repeated in Bar 4). After an 8th rest, bass clarinets III-IV play small octave D/F# [written E/G#] staccato 8ths played 3X (crossbeam

connected) followed by an 8th rest and then another such three-note figure (and repeated in Bar 4).

[Hand-copied by Bill W. Rebel]

The image shows a handwritten musical score for a woodwind ensemble, measures 11 through 15. The score is written on ten staves. The instruments are: Bass Clarinets (Bass Cls), C.B. Clarinet, C. Fag, Harp I, Harp II, and C.B. (C.B.). The notation is dense with many accidentals and dynamic markings. A red bracket at the top right indicates the score was hand-copied by Bill W. Rebel. A handwritten note "50 1/2" is visible on the right side of the page.

In Bar 5, CB return to play *mf* > small octave and Line 1 C half notes to Great octave and small octave B half notes to (Bar 6) Bb to A half notes. After an 8th rest in Bar 5, bass clarinets I-II play Line 1 Eb-G-Eb 8ths (followed by an 8th rest) to another such figure (repeated next bar). After an 8th rest, bass clarinets III-IV play small octave Eb/G staccato 8ths played 3X (followed by an 8th rest) to another such figure (repeated next bar).

In Bar 7, the C.B. clarinet plays small octave E to Gb half notes to (Bar 8) Ab to Bb half notes. The C. Fag plays Great octave E to Gb half notes to (Bar 8) Ab to Bb half notes. After an 8th rest in Bar 7, bass clarinets I-II play D up to Ab down to E 8ths (followed by an 8th rest) to another such figure (repeated next bar). Bass clarinets III-IV play small octave D/E

staccato 8ths dyad played 3X (followed by an 8th rest) to another such figure (repeated next bar).

Muted CB return in Bar 9 to play small octave and Line 1 C half notes to Great octave and small octave B half notes to (Bar 10) Gb to F half notes. After an 8th rest, bass clarinets I-II play Line 1 Eb up to Bb down to Gb legato 8ths (followed by an 8th rest) to another such figure (repeated in Bar 10), After an 8th rest, bass clarinets III-IV play small octave Eb/Gb staccato 8ths played 3X (followed by an 8th rest) to another such figure (repeated next bar).

[Hand-copied by Bill W. Robel]

The image shows a handwritten musical score for five staves. The staves are labeled on the left: Bass Cls, C.B. Clarinet, Fags I, C. Fog, and CB. The score is written in a system of five staves, with measures 11 through 15 indicated at the bottom. The notation includes various musical symbols such as notes, rests, and dynamics. A red bracket at the top indicates the score was hand-copied by Bill W. Robel. A tempo marking of 50 1/2 is visible on the right side of the score.

The final five bars are quite atmospheric in nature in this dark atmospheric scene. Fags I-II make their first appearance (or hearing!) in this cue playing *pp* > Line 1 G/B dotted half notes (followed by a quarter rest), returning in Bar 13 to play Line 1 F/A dotted half notes (followed by a quarter rest). Fags III-IV in Bar 11 (:30 2/3) play middle C/E dotted half

notes (followed by a quarter rest) and then (in Bar 13) small octave B/Line 1 D dotted half notes. Combined we have the C maj 7th (C/E/G/B) chord in Bar 11, and the Fags in Bar 13 sound the B half-dim 7th (B/D/F/A) chord.

In Bar 12, bass clarinets I-II play *pp* > Line 1 G/B [written A/Line 2 C#] dotted half notes (followed by a quarter rest) while bass clarinets III-IV play middle C/E [written D/F#] dotted half notes. The C.B. clarinet here plays *p* > small octave E whole note. In Bar 14 bass clarinets return to play small octave B/Line 1 D/F/A dotted half notes (followed by a quarter rest) while the C.B. clarinet plays small octave D whole note. The C. Fag in Bar 12 plays *p* > Great octave E whole note, and then D whole note in Bar 14. All woodwinds in end Bar 15 show a whole rest held fermata.

The timp in Bar 11 plays *pp* < small octave C-C-C quarter notes (followed by a quarter rest) and repeated next bar. In Bar 13, the timp continues on Great octave B-B-B quarter notes (followed by a quarter rest) and repeated next bar to (end Bar 15) small octave C-C-C quarter notes (followed by a quarter rest held fermata).

In Bar 11, harp I plays arpeggiando (vertical wavy line rolled chord) *p* < Great octave (bottom staff) and small octave (top staff) C/E/G/B quarter notes played 3X (followed by a quarter rest) and repeated next bar. After a half and quarter rest in Bar 11, harp II plays *mf* Great octave and small octave Cb/Eb/Gb/Bb (Cb maj 7th) quarter notes (repeated next bar). In Bar 13, harp I plays Contra-octave B/Great octave D/F/A and (top staff) Great octave B/small octave D/F/A quarter notes 3X (followed by a quarter rest) and repeated next bar. Harp II repeats Bar 1 in Bars 3 and 4 as well. In end Bar 15, harp I plays Great octave and small octave C/E/G/B quarter notes arpeggiando 3X (followed by a quarter rest held fermata).

End of cue.

XXI [CIM 208] "Suitcase" *Lento* in C time, 11 bars, :29, one page (page 38). Scene: Bass clarinets play as Dulcey finds a strange suitcase in her room. She opens it and finds a bloody shirt and a knife! Suddenly a man behind her, hidden in the closet, appears. Again, at this point (now *Vivo*), we find the harps' polychord gliss of the C maj 7th and Cb maj 7. The CB are pizz *sff*.

Cim 208 p. 38 XXI (0484) SUITCASE
 12 dents
 B.C.I. 34
 C.B.L.
 12
 Pags 34
 C.F.
 H.R.
 H.R.
 12
 C.B.
 34
 46
 78
 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪
 Hand-copied by Bill Wreble 6/9/95

In Bar 1, bass clarinets I-II play *pp* > Line 1 G/B [written A/Line 2 C#] 8ths legato to Gb/Bb 8ths back to G/B to Gb/Bb 8ths *pp* > (all four notes crossbeam connected) to G/B staccato stand-alone 8ths (followed by an 8th and quarter rest) and repeated next bar. Bass clarinets III-IV play *pp* > small octave E/B half notes tied to 8th notes (followed by an 8th and quarter rest) and repeated next bar. In Bar 3, bass clarinets I-II play Line 1 F/A legato to E/G# 8ths back to F/A to E/G# 8ths (crossbeam connected) to F/A staccato 8ths (followed by an 8th and quarter rest) and repeated next bar. Bass clarinets III-IV play small octave D/A half notes tied to 8th notes (followed by 8th and quarter rest marks) and repeated next bar. In Bar 5, bass clarinets I-II play E/G to D#/F# 8ths repeated again (crossbeam

connected) to E/G staccato 8ths (followed by rests but not repeated next bar). Bass clarinets III-IV play small octave E/B half notes tied to 8th notes.

After a half and quarter rest in Bar 5 *Vivo*), the C.B. clarinet plays *sff* small octave E-F#-G-A legato 16ths to (Bar 6) Bb rinforzando dotted 8th down to G 16th up to Line 1 Db dotted 8th down to Bb 16th to Line 1 F# rinforzando half note *sff* and tied to dotted half note next bar (followed by a quarter rest). After a half and quarter rest, all bassoons and C. Fag play *sff* Great octave E-F#-G-A legato 16ths to (Bar 6) to the same notes and pattern just delineated for the C.B. clarinet (but of course an octave lower register).

In Bar 7, harp I plays *sff* Great octave and small octave C/E/G/B quarter notes arpeggiando style 3X (followed by a quarter rest) and repeated next bar. Harp II plays Cb/Eb/Gb/Bb quarter notes in this pattern. CB I-II in Bar 7 pluck *pizz sff* > small octave G/B to Gb/ to Gb quarter notes (followed by a quarter rest) to (Bar 8) Gb/Bb quarter notes 3X (followed by a quarter rest). CB III-IV pluck small octave C/E quarter notes three times in Bar 7 to (Bar 8) Cb/Eb quarter notes 3X. Altri CB are *col* CB I thru IV. The timp in Bar 7 beat *f* > small octave C-C-C quarter notes (followed by a quarter rest) and repeated next bar.

After a half and quarter rest in Bar 8, bass clarinets and C.B. clarinets now all play the pattern played by the C.B. clarinet in Bars 5-7 in Bars 8-10—but this time around they settle at the end of Bar 9 on Line 1 F rinforzando half note tied to dotted half note in Bar 10. The same applies for the Fags and C. Fag. The timp repeats Bars 7-8 in Bars 10-11 (but the end quarter note rest is held fermata). The same applies to the harps and CB.

End of cue.

XXII [CIM 209] "Wardrobe" *Allegro Pesante* in C time, 74 bars, 3:15, start page 39. Scene: "Jack" very slowly, knife in hand, approaches the shaken longhaired blonde, Dulcey. Far be it from me to identify who "Jack" really is (in case the reader hasn't yet had the pleasure of seeing the episode). Eventually Crown chases after Jack who escapes into the woods. Jack, unfortunately, meets up with the three Indians. They proceed to do a little collective knife-carving act themselves on Jack! The Indians disappear into the woods when Crown appears on the scene and discovers the slaughtered body. After all this disturbing music, the cue ends on a wonderful melody

play soli by the bass clarinets. It is perhaps the nicest music in the whole score, conveying a rich, rather pastoral theme of a now sunny morning (no more fog!) in town. The music is quite lyrical and lovely.

939 Cim 209
all'org. Pesante

XXII (0455-90) combine (0491)

Wardrobe

14 2/3

B. Cls
34

C. Cls

Fags
34

C. F.

CB

p. 40

Anyway, in Bar 1, the timp sounds < *sff* a four-note ruff of Great octave F#-F#-F# grace notes to F# rinforzando 8th note (followed by an 8th and quarter rest) to another such ruff followed by rests. Repeat next two bars. Then the timp plays the ruff on Great octave G notes thru Bar 6, and then back to F# ruff in Bar 7. *Arco* CB I thru IV sound *sff* Great octave F# grace note up to small octave F# quarter note (followed by a quarter rest) back down to F# grace note up to small octave F# quarter note *sff* (followed by a quarter rest). Repeat next two bars. Pizzicato CB V-VI pluck *sff* small octave F# quarter note let vibrate (followed by a quarter rest) to another F# quarter note (followed by a quarter rest) and repeated next two bars. CB VII-VIII pluck Great octave F# quarter notes in this pattern.

After an 8th rest in Bar 1, bass clarinets I-II play *sff* small octave G/B [written A/middle C#] rinforzando 8th notes to A/middle C rinforzando 8th

notes back to G/B rinforzando 8ths (these three dyads are crossbeam connected) followed by an 8th rest and then another such three-note figure. Bass clarinets III-IV play small octave rinforzando E/G rinforzando 8ths to F#/A rinforzando 8ths back to E/G rinforzando 8ths (followed by an 8th rest) to another such figure. The C.B. clarinet plays *sff* small octave E-F#-E [written F#-G#-F#] rinforzando-marked 8ths (crossbeam connected) followed by an 8th rest and another such three-note figure. Fags I-II play this pattern on Great octave A/small octave C to G/B back to A/C rinforzando 8ths figure. Fags III-IV play this on Great octave F#/A to E/G to F#/A rinforzando 8ths figure. After an 8th rest, the C. Fag plays Great octave F#-E-F# rinforzando 8ths (followed by an 8th rest) to another such figure.

In Bar 2, bass clarinets I=II continue this pattern of two figures on small octave BB/D to C/Eb to BB/D 8ths, while bass clarinets III-IV play it on [unclear notes] and C.B. clarinet on G-Ab-G 8ths. Fags I-II play it on small octave Cb/Eb down to Bb/D to C/Eb 8ths. Fags III-IV play it on Great octave Ab/small octave Cb to G/Bb to Ab/Cb 8ths. The C. Fag play it on Ab-G-Ab rinforzando 8ths.

This is getting too involved and time-consuming (even for me!) so skipping slightly to Bar 4, all bass clarinets and C.B. clarinet play *sff* small octave G [written A] dotted quarter note (followed by an 8th rest) to same G dotted quarter note (followed by an 8th rest) and repeated next two bars to (Bar 7) F# dotted quarter notes in that pattern. All Fags play Great octave and small octave G rinforzando dotted quarter note *sff* (followed by an 8th rest) to G dotted quarter note once again (followed by an 8th rest) and repeated next two bars to (Bar 7) F# dotted quarter notes in this fashion. The C.Fag plays Great octave G dotted quarter notes in this pattern, and then F# in Bar 7.

After an 8th rest in Bar 4, CB I-II pluck *pizz* and *sff* on Great octave A/small octave C rinforzando 8ths to G/B rinforzando 8ths to A/C rinforzando 8ths. CB III-IV pluck this on Great octave F#-E-F# rinforzando 8ths. CB V-VI pluck Great octave G/B to A/C to G/B rinforzando 8ths in this rest pattern. CB VII-VIII pluck Great octave E-F#-E 8ths in this pattern. CB I-II in Bar 5 pluck (after the initial 8th rest) small octave Cb/Eb down to Bb/D 8ths to Cb/Eb 8ths and so forth in the same pattern delineated above. CB III-IV play the pattern on Great octave Ab-G-Ab notes. CB V-VI play it on Great octave Bb/small octave D to C/Eb to Bb/D 8ths. CB VII-VIII pluck G-Ab-G 8ths. In Bar 6, CB I-II pluck this pattern on small octave C/E to Cb/Eb to C/E 8ths. CB III-IV play it on Great octave A-Ab-A 8ths. CB V-VI play

small octave Cb/Eb to C/E to Cb/Eb 8ths. CB VII-VIII play it on Ab-A-Ab 8ths. Then Bar 7 repeats Bar 4 for the CB.

In Bar 8 (:14 2/3), all bass clarinets and C.B. clarinet play *ff* small octave F#-D#-E-G legato 8ths (followed by a half rest) to (Bar 9) Ab-E-F-A 8ths (followed by a half rest) to (Bar 10) Bb-Gb-G-B 8ths to Bb-Gb-G-B 8ths once again (silent in Bar 11). After a half rest in Bar 8, Fags and C. Fag play Great octave (Fags I-II are actually small octave) F#-D#-E-G legato 8ths to (Bar 9), after a half rest, Ab-E-F-A 8ths (silent in Bar 10) to (Bar 11) C-Ab-A up to Db 8ths (repeated same bar) and then silent next two bars. In Bar 12, bass clarinets and C.B. clarinet play Line 1 D-small octave B-Line 1 C-Eb 8ths figure (connected by a crossbeam) to another such figure to (Bar 13) E-C#-D-F 8ths figure played twice to (Bar 14) F#-D#-E-G 8ths played twice (repeated next bar). Fags and C. Fags return in Bar 14 to play small octave (Line 1 for Fags I-II) F#-D#-E-G 8ths figure played twice (repeat this bar in Bar 15).

In Bar 16 (:30 2/3), bass clarinets I-II play *sff* Line 1 F# rinforzando 8th (followed by an 8th rest) to G rinforzando 8th (connect these two 8ths by a crossbeam) followed by an 8th rest and then another such figure with rests. Bass clarinets III-IV play this pattern on small octave F# to G 8ths (same for C.B. clarinet). Fags I-II in the "k" tenor clef play this pattern on Line 1 F# to G 8ths while Fags III-IV play it small octave register. The C. Fag plays it in

the Great octave register. After an 8th rest in Bar 16, *arco* CB I-II play *sff* small octave G/B legato to A/middle C back to G/B (now staccato) 16ths (connected by two crossbeams). Play this 8th rest and three-note figure four times in this bar. CB III-IV play this *arco* on small octave E-F#-E 16ths. CB V-VI play the CB I-II pattern an octave lower register, and CB VII-VIII play CB III-IV an octave lower register. CB in Bar 17 repeat the pattern 3X (followed by a quarter rest). Timp in Bar 17 plays Great octave F# 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) to F# 8th (followed by an 8th and quarter rest). Timp is silent until Bar 21.

In Bar 17 (page 41), Fags and bass clarinets play Line 1 and small octave F# 8th (followed by an 8th rest to G 8th (followed by an 8th rest) to F# 8th (followed by an 8th rest). Then all Fags (and C. Fag) temporarily play Great octave E-F-G-A legato 16ths to (Bar 18) Bb 8th (followed by an 8th and two quarter rests). C.B. bass clarinet plays this in the small octave register. Then all bass clarinets and C.B. clarinet play the E-F-G-A 16ths to (Bar 18) the central motif of the score. We find small octave Bb dotted 8th down to G 16th up to Line 1 Db dotted 8th down to Bb 16th up to Line 1 F# *rinforzando* half note. At the end of Bar 18, Fags and C. Fag play Great octave and small octave G-A-B-small octave and Line 1 C 16ths to (Bar 19) Db dotted 8th

down to Bb 16th up to E dotted 8th down to C 16th up to G rinforzando half note. After a half and quarter rest in Bar 19, bass clarinets and C.B. clarinet play small octave D-E-F-G 16ths to (Bar 20) Ab dotted 8th down to F 16th up to Line 1 Cb dotted 8th down to small octave Ab 16th up to Line 1 Db rinforzando half note *sff*.

After a half and quarter rest in Bar 20, we start to hear a flurry of five note figures (four 16ths to quarter note) played interspersed by various instrumental choirs that creates a dizzying pace. So, after a half and quarter rest, Fags I-II, C. Fag and CB I thru IV play *sff* Great octave E-F-G-A legato 16ths to (Bar 21) Bb quarter note down to E-F-G-A 16ths to Bb quarter note down to E-F-G-A 16ths (this bar repeated in Bar 22). Fags III-IV and CB V thru VIII in Bar 21 play Great octave E-F-G-A legato 16ths to Bb quarter note down to E-F-G-A 16ths to Bb quarter note (this bar repeated in the next bar). Bass clarinets I-II and C.B. clarinet in Bar 21 play small octave E-F-G-A 16ths to Bb rinforzando quarter note back down to E-F-G-A 16ths to Bb rinforzando quarter note (repeated next bar). After a quarter rest in Bar 21, bass clarinets III-IV play E-F-G-A 16ths to Bb rinforzando quarter note down to E-F-G-A 16ths to (Bar 22) a repeat of Bar 21. The timp in Bar 20 is trill roll *p* on Great octave Bb whole note crescendo to (Bar 22) trill roll *f* > still on Great octave Bb whole note.

Handwritten musical score for woodwinds and percussion, measures 25-36. The score includes parts for Bass Clarinet (B.C.), Bass Clarinet (C.B.), Bass Clarinet (C.F.), and Bass Clarinet (C.B.). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as "sost", "Presto", and "subito meno meno (molto sost)". The score is heavily annotated with handwritten notes and corrections, including "repeat" and "Note copy 25=29 26=30". The bottom of the page includes the publisher information: "JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491".

In Bar 23 (:46), bass clarinets and C.B. clarinet play *sost* descending quarter notes Line 1 F#-E-C-small octave B legato to (Bar 24) Bb-Gb-A-G to (Bar 25) F# dotted half note and then *Presto* on “3” triplet value 8ths Bb-A-G to (Bar 26) a repeat of Bar 25) to (Bar 27) Ab dotted half note to B-Bb-A “3” triplet 8ths (repeated next bar). Then Bar 29 = Bar 25, and Bar 30 = Bar 26. Back in Bar 25, Fags and C. Fag play Great octave F# dotted half note up to Bb-A-G “3” triplet value 8ths (repeated next bar) to (Bar 27) Ab dotted half note to B-Bb-A “3” triplet value 8ths (repeated next bar). The timp in Bar 25 play < *sf* a three-note ruff of Great octave F#-F# grace notes to F# quarter note (followed by an 8th/quarter/half rest) and repeated next bar. Then the timp plays the ruff on Great octave Ab notes in the next two bars. After an 8th rest in Bar 25, CB I thru IV play *sff* Great octave E stand alone 8th to same E up to small octave E (these two 8ths crossbeam connected) to stand alone small octave E 8th (followed by an 8th and quarter rest). Repeat next bar. They repeat this in the next two bars but an octave higher register. CB V thru VIII play this pattern an octave lower register. Once again, Bar 25 is repeated in Bar 29, and Bar 26 is repeated in Bar 30.

Starting in Bar 31 (*Subito meno (molto sost)*), the woodwinds are soli thru Bar 40. The C. Fag plays *ff* Great octave F dotted half note up to Bb quarter note tied to half note next bar up to small octave D half note tied to (Bar 33) quarter note to E half note to Eb quarter note tied to (Bar 34) quarter note to D half note to Db quarter note tied to (Bar 35) quarter note to C half note to Cb quarter note tied to (Bar 36) quarter note to Great octave Bb half note to A quarter note. The C.B. clarinet plays the same but written an octave higher register (small octave F dotted half note to Bb quarter note tied to half note next bar, and so forth).

After a quarter rest in Bar 31, Fags I-II play *ff* Line 1 Cb/Eb dotted half notes tied to quarter notes next bar to small octave Bb/Line 1 D half notes to A/middle C# quarter notes tied to quarter notes in Bar 33 to Ab/middle C dotted half notes (these three bars are under the phrase/arc slur). Then Fags I-II in Bar 34 play small octave G/B half notes to Gb/Bb half notes to (Bar 35) F/A half notes to Fb/Ab half notes to (Bar 36) Eb/G whole notes (these three bars under the legato phrase slur). After a quarter rest in Bar 31, Fags III-IV play small octave Ab/Line 1 Eb dotted half notes tied to quarter notes next bar down to G/Line 1 D half notes to F#/C# quarter notes tied to (Bar 33) quarter notes to F/C dotted half notes (these three bars are under the legato phrase arc). Then they play in Bar 34 small octave E/B

half notes to Eb/Bb half notes to (Bar 35) D/A half notes to Db/Ab half notes to (Bar 36) C/G whole notes. Bass clarinets play as the bassoons but written and octave higher register. So bass clarinets I-II play (after the initial quarter rest) Line 2 Cb/Eb [written Db/F] dotted half notes tied to quarter notes next bar, and so forth.

Handwritten musical score for woodwinds and bass clarinets, starting at page 43. The score includes parts for Contrabassoon (Cb), Bassoon I (Fag I), Bassoon II (Fag II), Bassoon III (Fag III), Bassoon IV (Fag IV), and Bass Clarinet (Cb). The music is in 4/4 time and features complex harmonic textures with many accidentals. A 'molto più mosso' tempo change is indicated at the top right. Bar numbers 37 through 45 are circled at the bottom.

In Bar 37, Fags I-II play *ff* small octave Cb/Eb half notes to Great octave Bb/small octave D half notes to (Bar 38) A/C# half notes to Ab/C half notes (these two bars are under the legato phrase slur). In Bar 39 (start of page 43), Fags I-II continue on Great octave G/B to Gb/Bb half notes to (Bar 40) F/A half notes to Fb/Ab half notes. Back in Bar 37, Fags III-IV play Great octave Ab/small octave Eb half notes to G/D half notes to (Bar 38) F#/C# half notes to F/C half notes. Then they play in Bar 39 Great octave E/B half notes to Eb/Bb half notes to (Bar 40) D/A half notes to unison Ab half note. Bass clarinets play this written an octave higher register.

After a quarter rest in Bar 37, the C. Fag plays *ff* small octave F half note to E quarter note tied to quarter note next bar to Eb half note to D quarter note tied to (Bar 39) quarter note to Db half note (start decrescendo)

to C quarter note tied to (Bar 40) quarter note to Great octave B half note to Bb quarter note. The C.B. clarinet plays the same but written an octave higher register.

In Bar 41, *arco* CB V-VI play *mf* < Great octave G/B quarter note gliss lines up to small octave G/B 16ths (followed by a dotted 8th rest) back down to Great octave G/B quarter notes glisses up to small octave G/B 16ths once again (followed by a dotted 8th rest). Repeat next bar. In Bar 43, CB V-VI continue this pattern on Great octave Ab/small octave C quarter notes glisses up to small octave Ab/middle C 16ths, and so forth (repeated in Bar 44). CB VII-VIII play this pattern on Great octave C/E quarter notes gliss lines up to small octave C/E 16ths, and so forth as delineated (repeated next bar). In Bars 43-44 they play this pattern on Great octave D/F quarter notes up to small octave D/F 16ths. After a quarter rest in Bar 41, CB I-II pluck *pizz* small octave G/B 8ths *mf* (followed by an 8th and quarter rest) to same G/B 8ths *mf* (followed by an 8th rest) and repeated next bar, while CB III-IV pluck this pattern on small octave C/E 8ths. After a quarter rest in Bar 43, they pluck combined D/F/Ab/middle C (D half-dim 7th tonality) 8ths (repeated next bar). The timp in Bar 41 beats *p* Great octave G/B quarter notes (followed by a quarter rest) to G/B quarter notes (followed by a quarter rest) and repeated next three bars.

After a half and quarter rest in Bar 44, all bass clarinets play E-F#-G-A 16ths to (Bar 45, *molto piu mosso*) Bb rinforzando dotted 8th down to G 16th up to next two-note figure of Line 1 Db rinforzando dotted 8th down to Bb 16th up to next figure of F# rinforzando dotted 8th to E 16th up to G dotted 8th to E 16th play this an octave lower register.

In Bar 46, Fags I-II play Line 1 C# to C half notes to (Bar 47) small octave B to Bb half notes (these four notes are under the legato phrase slur) to (Bar 48, *Rall.*) G to E half notes to (Bar 49) Eb to D half notes. Fags III-IV and C. Fag play this an octave lower register. Bass clarinets I-II play this descent just as the bassoons but starting on Line 2 C# [written D#] half note, while bass clarinets III-IV and C.B. clarinet play it starting on Line 1 C#. After an 8th rest in Bar 46, CB I-II-III-IV pluck small octave (Great octave for altri CB) G/B 8ths to Gb/Bb 8ths (followed by two 8th rests) to F/A to Fb/Ab 8ths (followed by an 8th rest) to (Bar 47), after an initial 8th rest, E/G to Eb/Gb 8ths (followed by two 8th rests) to D/F to C#/E 8ths (followed by an 8th rest). In Bar 48 (start of page 44), after a quarter rest, all CB pluck up to Line 1 C/E quarter notes (followed by a quarter rest) to small octave

A/middle C quarter notes to (Bar 49), after a quarter rest, Ab/middle Cb quarter notes (followed by a quarter rest) to G/B quarter notes.

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In Bar 50, bass clarinets I-II settle on Line 1 C# [written D#] dotted half note held fermata followed by a quarter rest. Bass clarinets III-IV settle on small octave F#/A [written G#/B] dotted half notes held fermata (followed by a quarter rest). The C.B. clarinet plays small octave f# dotted half note held fermata. Fags I-II play Great octave A/small octave C# dotted half notes held fermata, while Fags III-IV play F#/A dotted half notes, and C. Fag on Great octave F# dotted half note.

After a half and quarter rest in Bar 50, all CB play Great octave E-F#-G-A 16ths to (Bar 51) Bb half note *sf* (followed by a quarter rest) up to small octave E-F#-G-A 16ths to (Bar 52) Bb *rinforzando* half note (followed by a quarter rest) down to E-F#-G-A 16ths to (Bar 53) Bb *rinforzando* half note up to small octave E-F#-G-A 16ths up to Bb *rinforzando* quarter note down to Great octave E-F#-G-A 16ths. After a quarter rest in Bar 51, all Fags and C. Fag play Great octave E-F#-G-A 16ths to Bb half note (repeated next bar) down to (Bar 53) E-F#-G-A 16ths to Bb *rinforzando* quarter note back down to E-F#-G-A 16ths to Bb quarter note. Bass clarinets and C.B. clarinet play this as written an octave register higher. The timp in Bar 51 beats Great octave Bb *rinforzando* quarter note (followed by a quarter rest)

to another Bb rinforzando quarter note (followed by a quarter rest) and repeated next bar, and then (in Bar 53) Bb-Bb-Bb-Bb quarter notes crescendo hairpin.

In Bar 54 (2:09), Fags I-II play small octave A/middle C# dotted quarter notes to Bb/D 8ths crescendo to Line 1 C/E half notes *sff* > (repeated next bar) to (Bar 56) Ab/middle C dotted quarter notes to A/C# 8ths to Bb/D half notes (repeated next bar). Back in Bar 54, Fags III-IV play Great octave G/small octave F# dotted quarter notes to F#/G 8ths to F/small octave A half notes (repeated next bar) to (Bar 56) Great octave F#/small octave F dotted quarter note to Great octave F/small octave F# 8ths to Great octave Eb/small octave G half notes (repeated next bar). C. Fag follows the Fag IV line. The timp in Bar 54 plays a single Bb quarter note followed by a rest and silent the next three bars.

CB in Bar 54 play Great octave Bb rinforzando quarter note (followed by a quarter rest) up to descending 16th notes *sff* Line 1 C-small octave B to A to G (connected as a figure for two crossbeams) to F-E-D-C 16ths. After a half rest in Bar 55, CB play these two descending 16th note figures once again. After a half rest in Bar 56, CB play Line 1 D to C to small octave Bb to A 16ths (connected by two crossbeams) to G-F-E-D 16ths (repeated next bar). After a half rest in Bar 54, harp I plays *ff* the same descending 16ths pattern but an octave lower (top staff) and two octaves (bottom staff) lower. Incidentally it was during these four bars that our friendly “Jack” gets sliced & diced by our super friendly Three Indians!

In the next three bars (*Lento*) Crown grimaces as he finally comes upon the scene aftermath. In Bar 58 (2:26), bass clarinets I-II play *sff* > small octave B [written middle C#] half note to Bb half notes decrescendo to (Bar 59) Bb half note *sff* > to A half note to (Bar 60) B to Bb half note decrescendo hairpin. Bass clarinets III-IV play small octave E/G half notes to Gb half note to (Bar 59) D/Gb half notes to F half note to (Bar 60) E/G half notes to Gb half note. The C.B. clarinet plays Line 1 C [written D] whole note to (Bar 59) small octave B whole note to (Bar 60) C whole note once again. Fags I-II play *sff* > small octave G/B half notes legato to Gb/Bb half notes to (Bar 59) Gb/Bb to F/A half notes to (Bar 60) G/B to Gb/Bb half notes. Fags III-IV play *sff* > Great octave B/small octave D whole notes (repeated next bar) to (Bar 60) C/E whole notes. The C. Fag plays Great

Cont. Wand Rohr

Handwritten musical score for a woodwind section. The score is written on multiple staves, with parts labeled B.C.L.S., C.B.C.L., Fogs, CF, H.P.F., H.P.#, and C.B. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'decrescendo'. There are also handwritten annotations like '209 1/2', '2.26 1/2', and 'cont. next p'. The score is divided into measures, with some measures containing circled numbers (54, 55, 56, 57).

octave C whole note to (Bar 59) Great octave B whole notes to (Bar 60) C whole note again. The timp beats *f* decrescendo Great octave F#-F#-F#-F#

quarter notes (repeated next two bars). All CB play *tenuto* and *sff* > Great octave F#-F#-F#-F# quarter notes (with the short horizontal line above each note) and repeated next two bars.

Herrmann changes to neutral music in Bars 61-62 as the scene shifts to the breaking dawn. Fags play *p* < Great octave D quarter note up to A half note down to F quarter note up to (Bar 62) small octave Db whole note forte. CB play similarly but an octave higher register (small octave D quarter note up to A half note down to F quarter note up to Line 1 Db whole note decrescendo in the next bar). D up to A is a solid P5 interval, and F up to Db is a moderately consonant m6 interval. There are no tritones in such dawn music!

After a half and 8th rest in Bar 62, the *solo* bass clarinet I starts to play a beautiful sequence *Allegretto* to end of cue as we come upon a non-foggy morning street scene! So we find the bass clarinet playing *p* < Line 1 A to B to Line 2 C# [written Line 1 B-Line 2 C#-D#] 8th notes (crossbeam connected) to (Bar 63) Line 2 D [written E] quarter note to E-F# [written F#-

G#] 8ths (crossbeam connected) to E quarter note to D down to Line 1 B 8ths. The bass clarinet continues the “melody” or lyric line in Bar 64 on Line 2 E legato to D 8ths (crossbeam connected) decrescendo to same D down to Line 1 B 8ths (crossbeam connected) to A [written B] quarter note. All of these fourteen notes played so far are under the legato phrase slur/arc. Then the bass clarinet continues on B up to Line 2 D 8ths crescendo to (Bar 65) E quarter notes to D down to B 8ths up to E quarter note to D down to B 8ths up to (Bar 66) D quarter note decrescendo to Line 1 A half note. These ten notes are under the legato slur. Then the first bass clarinet plays Line 2 D-E 8ths crescendo hairpin to (Bar 67) F# quarter note to E-D 8ths down to Line 1 B quarter note up to D-E 8ths to (Bar 68) F# quarter note to E-D 8ths down to Line 1 Bb [written Line 2 C natural] quarter note. These twelve notes are under the phrase arc. Then the bass clarinet plays Line 1 C-D 8ths to (Bar 69) E quarter note crescendo to D down to Bb 8ths up to E quarter note to D down to Bb 8ths up to (Bar 70) E dotted quarter note decrescendo to D 8th down to Line 1 A half note. These eleven notes are under the arc phrase. In Bar 71, bass clarinet plays Line 2 C# [written D#] quarter note down to Line 1 B 8th to A half note decrescendo hairpin (repeated next bar) to (Bar 73) Line 1 F# half note down to D [written E] half note decrescendo and tied to (end Bar 74) whole note held fermata.

The image shows a handwritten musical score for bass clarinet parts. It consists of two systems of staves. The first system has four staves, numbered 1, 2, 3, and 4 on the left. The notation includes various notes, rests, and slurs, with some notes circled and labeled with bar numbers (64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74). The second system also has four staves, numbered 1, 2, 3, and 4 on the left. The notation includes various notes, rests, and slurs, with some notes circled and labeled with bar numbers (71, 72, 73, 74). The date "Dec 16 / 67" is written on the right side of the page.

Back in Bar 63, bass clarinet II plays Line 1 F# half note up to B half note, while bass clarinets III-IV play small octave D/A half notes crescendo and legato to G/Line 1 E half notes. In Bar 64, bass clarinet II plays Line 1 A

dotted half note decrescendo (followed by a quarter rest) while bass clarinet III plays Line 1 D dotted half note, and bass clarinet IV plays small octave F# dotted half note.

Bass clarinet II in Bar 65 plays Line 1 B whole note crescendo down to (Bar 66) half note decrescendo (followed by a quarter rest) up to (Bar 67) B whole note down to (Bar 68) G [written A] whole note to (Bar 69) F# to G half notes crescendo to (Bar 70) F# dotted half note (followed by a quarter rest). Bass clarinet II in Bar 71 then plays Line 1 F half note to F# half note decrescendo hairpin (repeated next bar) down to D whole note *pp* > to (end Bar 74) a whole rest held fermata.

Back in Bar 65, bass clarinet III plays Line 1 E [written F#] whole note to (Bar 66) D [written E] dotted half note decrescendo (followed by a quarter rest) to (Bar 67) G [written A] whole note down to (Bar 68) E whole note down to (Bar 69) small octave A half note to Bb half note to (Bar 70) A dotted half note decrescendo (followed by a quarter rest). Then bass clarinet III in Bar 71 plays Line 1 D whole note decrescendo (repeated next bar) to (Bar 73) small octave A whole note decrescendo (silent in end Bar 74).

Back in Bar 65, bass clarinet IV plays small octave G whole note crescendo and legato to (Bar 66) F# dotted half note decrescendo (followed by a quarter rest). Then it plays small octave E up to G half notes crescendo to (Bar 68) Bb up to middle C half notes decrescendo down to (Bar 69) small octave D whole note tied to dotted half note next bar (followed by a quarter rest). Then it plays in Bar 71 small octave Ab to A half notes (repeated next bar) down to (Bar 73) D whole note *pp* > to (end Bar 74) a whole rest held fermata.

The beginning of this peaceful section in Bar 63 shows the D maj (D/F#/A) to E min (E/G/B) tonalities to (Bar 64) D major again. Then it's E min in Bar 65 to D maj in Bar 66 to (Bar 67) E min again. In Bar 68 we basically have the E dim to C Dom 7th (C/E/G/Bb). In Bar 69 it shows D maj to G min (G/Bb/D) to (Bar 70) D maj. In Bar 71 we have the D dim (D/F/Ab) to D maj (D/F#/A), repeated next bar. The cue ends also on the expected D major tonality.

End of cue and end of score.

Excellent moody score! Highly representative of Herrmann's style. It is also the last score Herrmann wrote for CBS * * * * *

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